IN THIS ISSUE: **THE COMPOSER OF TODAY....By Lazare Saminsky**

MUSICAL COURIER

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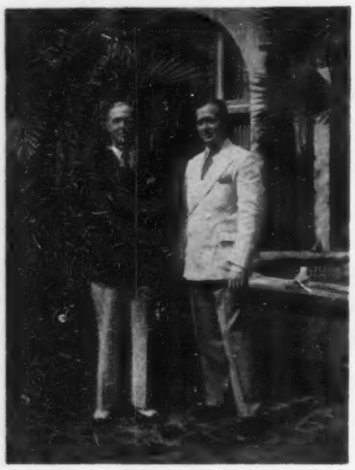
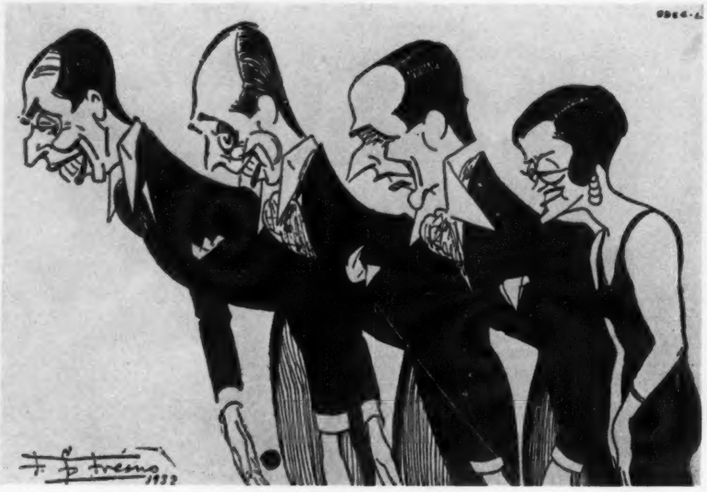
GORODNITZKI

**Makes His Seventh Appearance in Carnegie Hall, New York, in Recital
Wednesday Evening, February 6**

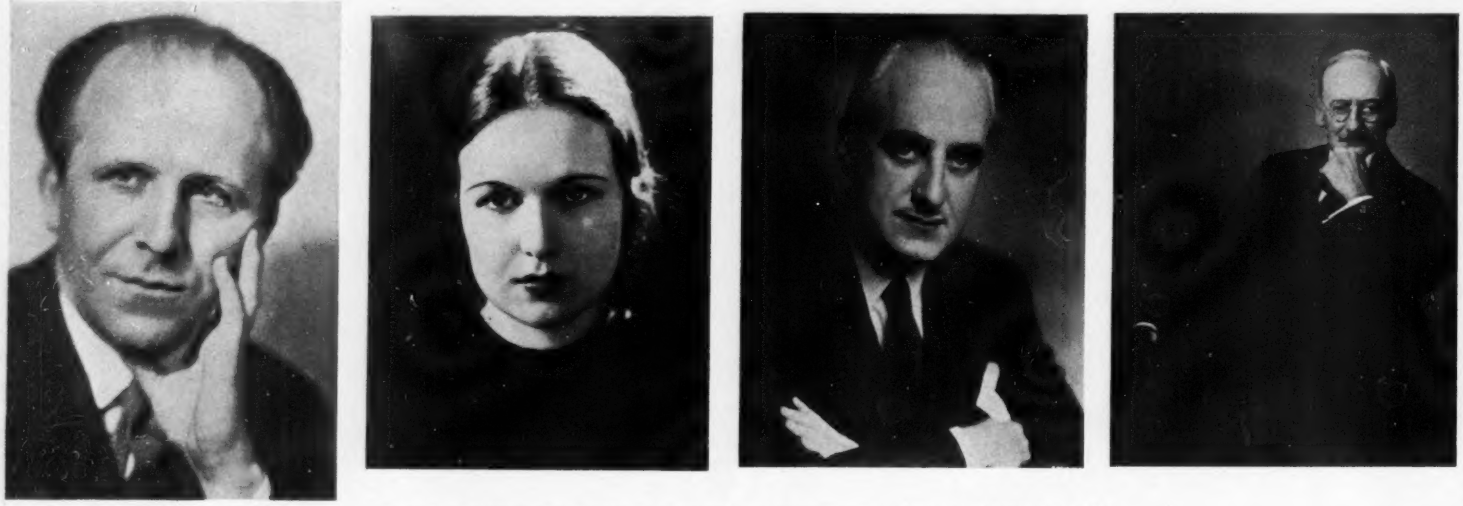


ERNEST HUTCHESON
and OSCAR WAGNER,
dean and assistant dean of the Juilliard School of Music, on a recent vacation at St. Petersburg, Fla. Mr. Hutcheson and Mr. Wagner spent part of their holiday deep-sea fishing in the Gulf of Mexico. (Photo by W. Henning.)

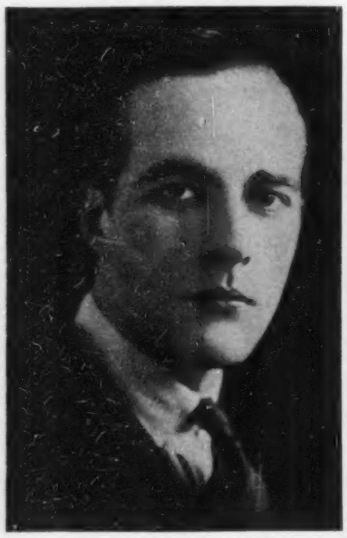


THE AGUILAR LUTE QUARTET,
as seen by the Spanish artist Fresno. The ensemble is now fulfilling engagements in California.

YEHUDI MENUHIN and MAURICE EISENBERG,
cellist, showing Pablo Eisenberg a good time at Yehudi's home near Paris.



FOUR NEW MEMBERS OF THE FACULTY OF THE JUILLIARD SUMMER SCHOOL,
New York, which holds its fourth season this year, beginning July 8 and continuing for six weeks. They are (left to right) Louis Persinger, violin department (Apeda photo); Muriel Kerr and Lee Pattison, piano department; and Herbert Witherspoon, voice department (Photo by Renato Toppo).



GARÍ SHELTON,
pianist, gave a recital on December 30 in St. Louis, Mo., under the auspices of the Pioneer Chapter United States Daughters of 1812, for the benefit of Scholarship in the School of the Ozarks. On January 16 he was heard in a program for the St. Louis chapter of Mu Phi Epsilon.

PERFORMANCE OF ROSSINI'S BARBER OF SEVILLE
presented by the Curtis Institute of Music for the Philadelphia Forum at the Academy of Music, Philadelphia, on January 18, with Fritz Reiner conducting. The scene is Act I, Scene 4. Dr. Herbert Graf staged the performance. (Rembrandt photo.)

(See Inside Back Cover for Additional News Pictures)

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Metropolitan Premiers Native Opera, In the Pasha's Garden

One-Act Work with Libretto by H. C. Tracy and Score by John Laurence Seymour Has Effective Oriental Locale and Dramatic Theme—Music Fails to Realize Its Possibilities Wholly—A Modernist Investiture—Helen Jepson Successful in Début with Cast Including Lawrence Tibbett, Frederick Jagel, Marek Windheim and Arthur Anderson under Panizza

By HORACE JOHNSON

In the Pasha's Garden, an American one-act opera by John Laurence Seymour, received its world première by the Metropolitan Opera Association at a special performance for the benefit of the Southern Women's Educational Alliance on the afternoon of January 24. The cast was composed of Helen Jepson (Helene) making her début with the company on this occasion; Frederick Jagel (Etienne), Marek Windheim (Zümbül Agha), Lawrence Tibbett (The Pasha) and Arthur Anderson (Shaban). The production was staged by Wilhelm von Wymetal, Jr., conducted by Ettore Panizza and invested with scenery designed by Frederick J. Kiesler.

The libretto of this work was written by H. C. Tracy, who based it on a story by H. G. Dwight. The plot concerns the young wife of the Pasha and her attempt to conceal her lover, Etienne, from her husband. The opera opens with Helene entertaining Etienne in the garden of her home while the Pasha is away but expected to return momentarily. Zümbül Agha, a eunuch and servant to the Pasha, spies upon the couple and being discovered Helene hides Etienne in a silver chest. The Pasha returns and, with Etienne still hidden in the box, husband and wife dine from the top of the chest. Zümbül Agha attempts to awaken the suspicions of the Pasha as to his wife's unfaithfulness. The Pasha dismisses him abruptly and refuses to question Helene, even though his wife retires to the house leaving the key to the chest behind her. The Pasha calls his servant Shaban and digging a grave for the box in the garden, the two men bury the chest. The nightingales sing, the Pasha wipes his hands on his handkerchief in an ominous manner; and the curtain falls.

The original version of this tale was written in a dramatic manner that had high suspense, which in the garbled narration of the librettist is entirely lost. The fact that Mr. Tracy, who prepared the book for Mr. Seymour, should have abandoned the plot scheme in which the wife of the Pasha is forced by her husband to watch the burial of the chest in which her lover is hidden, argues a lack of theatrical sense. Certainly the opera would have cast a more potent spell if this action had been retained.

MUSICAL SCORE UNEVEN

John Laurence Seymour, the composer of In the Pasha's Garden, is a Californian. He is a graduate of the university there, and is now the director of the department of dramatic art at the Sacramento Junior College. He has published piano music and has written chamber music, as well as eight other operas. In the Pasha's Garden is the first to be performed publicly.

The music Mr. Seymour has written is barren of any inspirational qualities worthy of hearing. It is scored badly in spots in which there is lack of proper balance between instruments. The vocal writing is monotonous and incorrectly accented to the English text. There are, however, occasional tuneful passages in the score which are not expanded enough. Without any measure of change the opera could have been extended fifteen minutes longer than the fifty-five minutes it played, thereby allowing the artists opportunity to sing more expansively and develop the themes allotted to them.

The setting provided by Frederick J. Kiesler is built above the stage in modernistic style. There is a long ramp to the platform where sits the chest backed by a garden seat. A circular drapery hung from the flies about this platform indicates foliage, as does the leaf decoration thrown by lights on a white cyclorama which backs the set. It is not an easy one on which to act. The stage direction of Wilhelm von Wymetal lacks life and momentum. His characters are placed in inept positions for singing and acting, and are forced to move to their disadvantage.

MISS JEPSON SCORES IN DÉBUT

Helen Jepson, the young American soprano who made her Metropolitan first appearance in the rôle of Helene, had an exceedingly auspicious début. Not only is she a magnificent artist vocally, but she is blest with a stage presence of great charm and demeanor. Completely assured, Miss Jepson sang the music Mr. Seymour had written with clarity of tone and the intelligent phrasing of keen musicianship. She won a personal triumph from the packed house and was called before the curtain many times at the conclusion of the opera, alone and in company with the other artists, Mr. Panizza and Mr. Seymour.

Frederick Jagel made much of his brief part, singing admirably. Lawrence Tibbett created a sinister impression as the Pasha. With histrionic skill and superb diction, in which every word he sang was completely understandable, he achieved an outstanding success. Marek Windheim offered a thoroughly convincing characterization of the eunuch he played, and Arthur Anderson in the short rôle of Shaban sang with sonorous dignity.

Ettore Panizza conducted the Seymour score sympathetically and skillfully, giving everything to it to aid the hearing of the work.

LA BOHEME SHARES BILL

La Boheme, with a cast in which Queena Mario sang a vocally brilliant performance of Mimi, coupled with a simple and naïve interpretation that was delightful, followed In the Pasha's Garden. Nino Martini, giving one of the best performances of his meteoric career, sang Rodolfo. This rôle suits the young tenor admirably and he sings it with an assurance and vocal beauty that arouse enthusiasm.

With these two fine artists were Richard Bonelli, colorful as Marcello; Helen Gleason, strident and kittenish as Musetta; Millo

(*Continued on page* 28)

Monte Carlo Listens to Favorite Artists

Critic Sponsors Gramophone Audition—Piatigorsky, Cortot and Thibaud Win Riviera Audiences

By SÉBASTIEN JASPARD

MONTE CARLO.—The most curiously intering musical event of the recent period was a concert of gramophone music. The special attraction was the presence, as both lecturer and demonstrator, of Emile Vuillermoz, distinguished Parisian critic. The program had a goodly number of records (Madame Martinelli, soprano, was heard in person) and it was, all in all, a persuasive demonstration of the artistic utility and mission of enregistered music. Great interest was shown by the audience and the general opinion was that Vuillermoz had magnificently scored a point for a phase of musical art of which he is such a strong and eloquent advocate.

ORCHESTRA DOES FINE WORK

Emile Cooper having fulfilled his engagements here, de Freitas-Branco mounted the local podium. Much less tumultuous than Cooper, he has qualities which enable us not to regret Cooper too much. At two concerts he was assisted by pianist Arthur Rubinstein who played the concerto in C minor, by Rachmaninoff, the Liszt E flat concerto, Barcarolle (Chopin), Alborada del Gracioso (Ravel), Dance of Fear and Fire Dance (Falla). He received the honors of a triumph.

PIATIGORSKY ADMIRED

At his last concert de Freitas-Branco enlisted the services of Piatigorsky, cellist, in Don Quixote by Strauss, and a lovely Boccherini concerto. The cellist's admirable qualities—too well-known to require analysis at this time—brought him a deluge of applause.

In line with those given in 1932 and 1933, a festival of Viennese music took place, under de Freitas-Branco, and with the assistance of Margit Bokor, one of the idols of the Vienna Opera. She sang Schubert pleasingly, was less felicitous in the Cherubin music from Marriage of Figaro (Mozart) and revealed praiseworthy vocal technic in some brilliant numbers by Johann Strauss.

At a concert of Spanish music, Thibaud, superb French violinist, gave a remarkable reading of Lalo's Spanish Symphony. A few days later, Cortot and Thibaud, eminent ambassadors of French musical art, were acclaimed for their incomparable delivery of sonatas for piano and violin, by Brahms, Mozart, Debussy and Franck.

Berlin Hears Brilliant Drama and Unusual Concert Events

State Lyric Institution, Philharmonic Orchestra and Virtuosos Embellish Musical Life and Draw Large Audiences—Maria Müller Scores in Wagner Rôles—Magic Flute Restored—Pizzetti Cello Concerto Has German Première

By HANS L. HENIOT

BERLIN.—Christmas Day in Berlin is not the best day of the year for opera, but the announcement of an eminent cast for Lohengrin resulted in a sold-out house, affording proof of the public's willingness to respond to the best at any and all times. Maria Müller's Elsa, as everybody knows, is an outstanding achievement. Possessing a rich and lustrous voice and having a stage presence of uncommon charm and intelligence, she dominates the stage even at times when she has such a splendid artist as Wittrich, as Lohengrin, by her side.

Alexander Kipnis' King Henry was a noble, sonorous-voiced figure. The appealing Prayer with its finely spun piano tones, disclosed again that Wagner can be sung gloriously—even by basses. Gertrude Rünger, guest artist from the Vienna Staatsoper, gave such a venomous portrayal of Ortrud that it sounded downright commonplace at times. Bockelmann's Telramund was splendid. It was particularly significant by reason of this artist's perfect articulation and his ability to give just the proper emphasis to the important word of each musical sentence. Herbert Janssen's Herald completed an ensemble which, under Kleiber's temperamental guidance, put up a superlative performance.

TANNHÄUSER ENCHANTS

Under Erich Kleiber, this romantic opera —the "Paris version" was used—was presented with as distinguished a cast as can be found in Germany today. Lorenz as Tannhäuser may be said to be the fulfillment of an ideal, for he has both the appearance and the throbbing voice so becoming to the repentant sinner on his pilgrimage to Rome. The Venus of Gertrude Rünger was blonde, seductive and vocally opulent, while the Wolfram of Schlusnus deserves the rating of an inspired performance. Kipnis as the Landgraf dispensed his mellow tones with compelling force. He brought kingly presence to the rôle and in the *Ansprache* at the beginning of the second act gave proof by the power and clarity of his diction of how the arts of singing and declaiming can be combined. Mme. Müller has made the part of Elisabeth her own. Kleiber conducted. I have never heard a better performance of Tannhäuser and it closed with a tempest of applause. It was Kleiber's last appearance and noted in the audience were General Goering and Wagner's grandchildren.

MOZART'S MAGIC MUSINGS

After an absence of many months, The Magic Flute, by Mozart, was restored to the State Opera's repertoire. The stage settings of the late Aravantinos and Franz Hörth were used—settings which, despite the fact they are no longer new, made possible an amazingly fresh and stylistically complete presentation under the subtle direction of Leo Blech. An evening of memorable distinction was achieved. The Magic Flute contains

(*Continued on page 27*)

Operetta by American Created At Paris Opéra-Comique Gala

French President and American Ambassador Applaud Opus by Guitry and Sam Barlow—Elman and Szigeti Charm—Legion of Honor Goes to More Musicians

By IRVING SCHWERKÉ

PARIS.—One went to the Opéra-Comique, on a recent Friday afternoon, with many expectations. One departed with most of them unsatisfied. It was a Franco-American gala, for the benefit of the American Hospital and the Foundation Foch. Chief in the audience were the President of France and the United States Ambassador. The hall can be adjectived "fashionable." The picturesque Republican Guard lent a note of color, and upon the entry of the President and the Ambassador, the Marseillaise and the Star-Spangled Banner filled the air.

The first part of the program which erred on the side of lengthiness, comprised a variety of numbers. The orchestra, conducted by MM. Szyfer and Bastide, played the Barber of Seville (Rossini) and Roi d'Ys (Lalo) overtures. Sacha Guitry was his own interpreter in his one-act bedroom skit, A Man Waiting for a Woman; Pills and Tabet, piano-vocal duettists did a turn; Victor Boucher, popular French comedian, read some doggerel; Serge Lifar, Mlle. Lorcia and Schwarz did some dances.

The second part of the gala—and for which one really went—was the first performance of Mon Ami Pierrot, operetta in one act by Sacha Guitry, music by the American, Sam Barlow. Guitry got much more publicity out of his scenario than it is worth. The portions of it which one could hear to understand seemed banal to a degree. The characters are not clearly drawn, the action leads to nothing either one way or the other. The curtain came down, and one said, "Surely now, in the next scene, something will happen; this has gone on long enough." But there was no next scene. It was the end of the show.

A LOVE AFFAIR OF LULLY

For his libretto, Guitry imagined a little sketch around Lully. He could have done as much, perhaps more, without putting his imagination to the trouble. The scene (a street) is laid in the Saint-Eustache section of old Paris. Street vendors, vegetable women, public scriveners, bakers, parrots, and a society dame or two, provide the human canvas. The intrigue or whatever it ought to

(*Continued on page* 26)

THE COMPOSER OF TODAY

By LAZARE SAMINSKY

(Author of Music of Our Day)

AFTER the première, about a year ago, of Louis Gruenberg's remarkable opera, Emperor Jones, even the sternest censors could not fail to view that work as a strong manifestation of technical and spiritual growth in new American music.

I said then: "Emperor Jones inaugurated a remarkable ascendancy of the younger composers of the United States. A day may be foreseen when they will wrest the world leadership from the deadening hands of the busy European group which has ruled the progressive musical movement during the last decade or so—ruled and failed."

Call up that crowded picture! Hosts of new composers with their manufactured goods shooting up and down on the musical stock market, bamboozling the gullible consumer, sometimes for a few bright years, more often only through a symphonic week-end.

What have we not witnessed both here and in Europe! We have watched the bewildering *pas* of the *voltigeurs*, turn-coats and weathercocks who have kindly explained their lymphatic symphonies and concertos—even before they were really composed; talked of their first, the atonal manner, fourth, the objective method, sixth, their dynamic line, etc. We have seen schools which set out to cultivate gayety and entertainment through method, a true academy of deliberate musical idiocy, the Eric Satie school, for instance. The Gertrude Stein-Virgil Thomson *opera-buffa*, Four Saints in Three Acts, is our own sapling of this kind, lively enough but doomed through its own inanity.

In this jaunty decade we seem to have forgotten that there is a difference between a master's negation of tradition and that of an apprentice. But the radicalism of ignorance, technical uncouthness, stylistic clumsiness and structural confusion, thank goodness, are no longer confounded with invention and creative courage.

Return of the Emotional and the Pictorial

Of modern doctrines the most insidious and harmful one, the doctrine (and the practice) of objectivism, has died an infamous death before our own eyes.

Fostered by Stravinsky, the dogma on music as a sheer display of sonority and on emotional and pictorial incentives as a source of disorder in composition, this theoretical mood has swiftly spent itself in a few imaginary "masterpieces." Like the recent fashion in women's dress, the orgy of objectivism—to use the priceless Parisian *mot*—began late and finished early. It lasted a few meager years, from the Octuor to Apollo.

(*Photo by Davis & Sanford.*)

ROY HARRIS

Already the bewildered *musicus* rubs his eye in disbelief to see the emotional and the pictorial back in their place of honor. Hindemith's Mathis the Painter is upon us as are other musics of today frankly lyrical and descriptive. These are works of composers who only yesterday militated against emotion and description.

But, after all, this persistent return of the old incentive of musical creation has been watched and unsuccessfully fought against before. That violent, supremely intelligent and effective propaganda by Eduard Hanslick, famous Viennese critic, on behalf of objective music (cultivation of the tonal arabesque) has not dampened the emotional flames of Tristan or Aida.

The Fallacy of Objectivism

Now, why does the recurrent objectivist ideal in music, the modern pendant to the ultra-classical, invariably yield place to the emotional and the pictorial? Where lies the fallacy of the theory that display of sonorities is the only content of music, its sole nourishment; that the emotional and the pictorial elements are extraneous and harmful to composition—these elements being extra-musical?

The truth of the matter is that there is no such thing as the "extra-musical". Everything, every spark of human spirit, may become an inciter or an igniter of musical creation. An emotion, a literary idea, a flash of color, a verbal image, a civic impetus, an action of machinery—all of these are igniters of music. They are equally legitimate and equally potent.

ROGER SESSIONS

The aim of musical creation is neither farther nor nearer than the achievement. In composition, aim and materialization are the same thing. This is why it is utterly immaterial what feeds musical creation.

A traveler in Arabia is always startled to find that the date-palm trees thrive best in salty, barren, hard and horrible sands; there they produce their most delectable fruit. Musical creation hides the same mockery. It does not depend on a special kind of nourishment; it depends on the creative organ. No matter what incites the creative mind—emotion or picture, civic feeling or the grace of a mechanical appliance—great music has the same chance to be created.—Just as the dates depend solely on the palm and its procreative capacities.

A Lesson from the Barber of Seville

The overture to the Barber of Seville can be linked most amusingly to the objectivist disputes.

At the première of Rossini's sunniest creation, some hundred years ago, the listeners were delighted with the uncanny musical depicting of the characters unfolded in the overture to the Barber. Its first theme is, indeed, an accurate portrait of Rosina, slightly wistful, mischievous and alert; the second motive, the living image of the old and foxy grouch Bartolo. But, alas, it was later found that Rossini wrote this overture some time before, for the opera Tancred, Prince of the Crusaders, and in a rush to get out the Barber used this opening as the latter's prelude. A standing laugh on those who like to read a pictorial meaning into any music.

HOWARD HANSON

But the curious thing about the story is that it speaks both for and against objective music.

Those who find in the overture of the Barber of Seville a true tonal characterization of Rosina and Bartolo are right; it is there. And those who laugh at such "interpretations" of any music (the objectivists)—and incidentally chuckle over the head of the Crusader glued to the body of the Barber—are equally right. The overture to the Barber of Seville is a joke *of* the objectivist and *on* the objectivist.

The American Scene

On the American scene there seems to be a rapid clearing away of the worthless pseudo-progressive musical foam, and an absorbing of the valuable, the fertile new elements of tonal thought which form a precious addition to American music.

Decidedly, we have finished with creative flurries and episodes, with entertaining escapades and fascinating bubbles. And the opportunist, the would-be composer, the provider of tonal surprise, are dead, for this coming cycle at least. After a decade of episodic musical subsistence, we look to a cycle of thematic musical life, to one of real blood and soil, one of a pithy and vital culture.

Contemplating the cemetery of the tonal has-beens, who pranced through the Roaring Twenties and left smoldering bunkum, I wish to point to several of the younger American leaders and groups who have loyally and honestly defended the ideal of culture and have not bowed to the idol of the moment.

Only such men should have the title to leadership. Cultural responsibility, a sense of cultural obligation to this country, are the marks of the new American leader.

Four men sharply different in their mental character, in their art creed and production, but each of an unswerving faithfulness to his creed; four men who have never wavered in their direction and have not rushed to conform to the whim of the day, must be considered the leaders of young America. They are Howard Hanson, Roger Sessions, Roy Harris and Henry Cowell.

Music of Sessions and Hanson

The reappearance on the American stage of Roger Sessions, at the very time of a crystallizing of new musical thought in this country, is as symptomatic as it is valuable. Here is a man who has clarity of mind, a stark single-mindedness and single-purposeness. His loyalty to an artistic creed is steel-like, his Americanism of a high spiritual nature, his artistic will and temper, of strong substance. His gifts combine creation and an ability to teach, which is of a high rank and free from the stilted and the academic. All these traits mark Roger Sessions as the natural standard-bearer of the younger American group.

In his many articles, lectures and interviews in the past, Sessions has shown himself as capable in leadership as he has in his technical metier. A believer in the continuity of musical culture, he couples a clarity of viewpoint and openness to all new acquisition of tonal thought, with a reverence for the accumulated science of composition which still has plenty of means to serve the new mind.

In Sessions' own works this authoritative selection of the best, the living old and the vital new, leads to an harmonious blend. In his new violin concerto, a poised work, mastery and culture breathing through each line, main or episodic, one admires the modal aroma and the expert polyphony, an issue of the old classical mastery; one relishes the contagious finesse of our day's way of thinking as well.

Howard Hanson, a composer and leader of admirable spiritual sturdiness and culture, is, perhaps, less tolerant than others, but more closely tied to the trunk of American tradition and historical thought. There is a remarkable force of conviction in all that Hanson creates or defends: in his own composition eminently marked by a typical American exuberance; in the vigorous centre of musical education and creative activity at Rochester, shelter of gifted new composers; or in his creed extraordinary tenacity of which one admires profoundly, even if belonging to a different camp. This fierceness of cultural and artistic religion one feels definitely in Hanson's music, in the fine, impetuous choruses from Merry Mount, for example.

The Place of Harris and Cowell

Everything in Roy Harris marks him for an imposing place in the younger American group; his turbulent, extraordinary creative gift and the will to dominate, the precision of his æsthetic thinking and his racial character of strong appeal.

(*Photo by Florence Vandamm.*)

HENRY COWELL.

The rapidity with which this outstanding composer develops and matures is amazing. His latest work, the first symphony (presented by Koussevitzky with telling devotion) and the concerto for piano, clarinet and string quartet (given by the League of Composers) contain some of the finest pages yet written by a member of this trans-Atlantic race.

The first movement of Roy Harris' symphony is real music, lived and suffered through, music of emotional and melodic loveliness. The second movement is marred by a clouded crudity, of which Harris has not yet freed himself. But this typical tone

(*Continued on page* 21)

IN NEXT WEEK'S ISSUE

TRACING THE VIOLIN TO ITS ORIGIN

By CLIFTON HARBY LEVY

Colorful Russian Program Conducted by Koussevitzky

Boston Première of Miaskovsky Sinfonietta Feature of Symphonic List Including Excerpts from Prokofieff's Chout—Schnabel Impresses in Recital—Ralph Leopold and Resident String Quartet among Other Music-Givers of Week

BOSTON.—Serge Koussevitzky presented an all-Russian program at the Boston Symphony Orchestra concerts of January 25 and 26. Ending with the Pathetic Symphony of Tschaikowsky, the list included a restoration of the suite from Prokofieff's ballet, Chout, previously presented here only in 1926; and the second sinfonietta of Miaskovsky, for its first Boston hearings. The concerts were also occasion for Dr. Koussevitzky's return to his duties after his mid-season vacation of a fortnight.

The music of Prokofieff pleased by its frank humors, for which the harsh dissonances seemed much in place. The music, indeed, seemed to convey its effect with a bare literary synopsis of the action and without the scenery and dancing that are supposed to accompany it. Miaskovsky has been represented on a Boston Symphony program only once previously—several years ago when Richard Burgin offered the eighth symphony. Otherwise the concerts have been singularly barren of music by Soviet composers. This void is, I believe, to be partially filled from now on. If a work by Shostakovitch is not played in Symphony Hall this season, he will almost certainly be included in the repertoire next year.

Miaskovsky's sinfonietta, for string orchestra, is in three movements, the first and last of which are fast, the second slow in the form of theme and variations. The variations, beautifully contrasted, were the best liked by the Friday afternoon audience, which halted the progress to the third movement by its enthusiastic applause. Another notable feature of the music is the frequent employment of divided string parts and of solo instruments—violin, viola and cello. The solo violin part (beautifully performed by Richard Burgin) is unusually elaborate as well as difficult. Though the work as a whole has the impress of Tschaikowsky and German Romanticism the formal elements are those of Miaskovsky, whose music, for all of its derivativeness, manages to stand pretty well on its own feet.

Excellent performances of these two works were given by the Boston orchestra under Dr. Koussevitzky. It is scarcely necessary at this date to elaborate on the conductor's incandescent version of the Pathetic Symphony or the orchestra's extraordinary playing of it.

Meanwhile Dr. Koussevitzky is going ahead with his plan to present one of the most important novelties of the season—the symphonic suite from Alban Berg's Lulu—some time in February, coinciding, at least approximately, with Berg's fiftieth birthday on February 9. Another important novelty, Stravinsky's Persephone, will be given under the baton of the composer, who will appear as guest conductor in mid-March.

SCHNABEL IN NOTABLE RECITAL

An eminent visitor to Boston was Artur Schnabel, who gave a concert in Symphony Hall on January 20. It was an exceptionally applausive gathering as well as a discriminating one that heard the artist. Schnabel, in fact, played divinely—to employ an overworked hyperbole. His program included the posthumous sonata of Schubert in B flat, Mozart's sprightly F major sonata, and two sonatas by Beethoven—the Appassionata and the opus 111. Naturally the high point on the program was the later Beethoven; but the listener received an equivalent thrill from Schnabel's pianism and musical intensity in the Schubert. All told, the recital was as notable an exhibition of piano playing and musicianship as has graced a Boston concert-hall in many a year.

On the preceding day Albert Spalding gave his only Boston solo recital of the season at Jordan Hall. The audience was most cordial. The violinist, with the able assistance of Andre Benoist at the piano, presented Beethoven's G major Romance, an allegro by Padre Martini, Bach's E major sonata for piano and violin, Schubert's C major Fantasy and shorter pieces by Ravel, Lalo, Chopin and Paganini.

BOSTON STRING QUARTET

The Boston String Quartet, which was organized almost two years ago under the auspices of the New England Conservatory of Music (originally as the Conservatory Quartet), and which made only a single appearance last season in order to allow for adequate rehearsal, gave its second concert in Jordan Hall on January 23. The ensemble, made up of four members of the faculty of the conservatory, consists of Harrison Keller, Paul Fedorovsky, Georges Fourel and Alfredo Zighera. It is to be commended on its ideals, based on the realization that quartet music is a difficult art, requiring painstaking preparation. In its second appearance it presented an excellent program—the third quartet of Hindemith, Brahms' A minor (opus 51) and, by permission of Mrs. Elizabeth Sprague Coolidge, the quintet by John Alden Carpenter for piano and strings. The latter work, it will be recalled, received its premiere at the Berkshire Festival in Pittsfield last September. The present writer's modest estimate of the musical worth of the quintet, contained in a review printed in the Musical Courier at that time, was not altered by a second hearing. On the present occasion, however, the performance was fortunate in the virtuosity and rhythmic incisiveness of the pianist, Jesús María Sanromá. This was the high point of the concert, which was applauded by a cordially appreciative audience.

OTHER CONCERTS

Ralph Leopold, New York pianist, gave a program of original piano transcriptions from Wagner's Ring at the Hotel Statler on January 24, in the series of Mornings of Diversion. New Yorkers are familiar with the delightful manner in which Mr. Leopold assembles his comment and illustrations, as well as with the excellent quality not only of his playing but also of his transcriptions. But for Boston it was a new—and rare—treat.

In a similar field, Laura Huxtable Porter, Boston musician, gave a program of readings from Shakespeare with associated music. The chosen plays were Henry V, Winter's Tale, and A Midsummer Night's Dream. The music came from old France, Bull, Beethoven and (inevitably) Mendelssohn.

Will Dodge, who has been attracting large audiences to the Museum of Fine Arts for his Sunday afternoon series of concerts with the E R A Symphony Orchestra, led this group and members of other E R A musical projects in a concert on January 24 at the Boston Opera House—the first of what is announced to be a weekly series in this auditorium. The program included selections from the more popular orchestral repertoire, and enlisted the assistance of Elizabeth Travis-Behnke, pianist. The storm militated against a large audience, but those who came enjoyed themselves. M. S.

Philadelphia Orchestra Board Accedes to Demands of Stokowski

PHILADELPHIA.—The Philadelphia Orchestra Association has met the demands of Leopold Stokowski for reorganization. Letters have been sent to the orchestra's 3,500 subscribers to this effect, recommending reduction of the directorate from twenty-four to fifteen members, two of whom, it is proposed, should represent the orchestra's youth movement and the orchestral players. The board suggests fifteen names for directors, including those of Mrs. Mary Louise Curtis Bok and her son, Curtis Bok, Jr., who recently resigned after Stokowski had withdrawn from the post of conductor. The letter asks that the subscribers submit other names for the fifteen places. A special meeting was called for January 30. N.

Goossens Plays His Orchestral Version of Dance from Debussy Two-Piano Suite

John Charles Thomas Wins Triumph in First Appearance as Soloist with Cincinnati Orchestra—Bruckner Sixth Symphony Is Applauded Offering—Edna Thomas and Ralph Leopold in Recitals

CINCINNATI, O.—Eugene Goossens gave his audience several novel features in the eighth pair of concerts by the Cincinnati Symphony Orchestra. The opening number was the Bruckner symphony No. 6, in A major, exquisitely interpreted and played, and said to be the first complete performance in Cincinnati. A premier hearing was accorded Debussy's Dance from the suite for two pianos, Black and White, in a new transcription for orchestra by Mr. Goossens. This number, felicitously scored, proved a delectable one and was warmly applauded.

Then came the major thrill of the day, John Charles Thomas' first appearance with the orchestra. It was a distinct triumph for this fine American baritone, whose recital several years ago before the Matinée Musicale brought all his admirers to hear him again. His singing of Eri tu (Verdi) was surpassingly beautiful. Emery Auditorium reverberated with well deserved applause, recalling him many times. He gave equal pleasure in numbers by Handel, Cesti, Strauss and Marx.

Goossens' arrangement of the Prelude to Act III and Ascent of the Rock music from Siegfried (Wagner) brought the program to a fine climax.

Vladimir Bakaleinikoff, assistant conductor, in another recent concert, gave an excellent reading of Stravinsky's suite from the Firebird, two nocturnes by Debussy and some Beethoven, Bach and Brahms, entirely without a score on the conductor's stand. The audience is wondering what feat will be performed next by the orchestra and its versatile conductors.

CONSERVATORY CONCERT SERIES

The third of these concerts offered the distinguished audience an unusual program of little heard music; Schubert's octet in F major, op. 166 and the Dvorak quintet in A major, op. 81, for piano and strings. The members of the artist faculty participating in the concert were Howard Colf, Mihail Stolarevsky, Peter Froehlich, Jr., Karl Kirksmith, Joseph Kolmschlag, George Carr, Mathias Kuhn and Mans Meuser, all from the symphony orchestra, assisted by Dr. Karol Liszniewski, pianist, and Milan V. Petrovic, baritone.

EDNA THOMAS SINGS FOR MATINÉE

A program of spirituals and plantation melodies, given in costume and prefaced by enlightening remarks charmingly delivered, was one of the memorable events in the Matinee Musicale's calendar when this group, under the leadership of Mrs. Adolph Hahn, presented Edna Thomas. Her group of street cries, work songs and croons of the old South were of especial interest historically. Miss Thomas presents a program notable for beautiful singing, charming speaking voice and historically valuable information.

RALPH LEOPOLD AS WAGNER AUTHORITY

Ralph Leopold, authority on Wagnr, gave a group of themes from the Nibelungen cycle, explaining them and embroidering them in his own splendid transcriptions, for the Clifton Music Club (Mrs. John A. Hoffmann, president). Seldom heard but very worth while musically were some of the other numbers on his program.

BACH'S COFFEE CANTATA

Etelka Evans' talk on Bach, commemorating this composer's 250th birth anniversary, was illustrated by his charming Coffee Cantata, sung in costume by Nadelle Schuping, Carl Abaecherli and Harry Nolte, and accompanied by Miriam Otto, while a delicious aroma of fragrant coffee permeated the concert hall of the Cincinnati Conservatory of Music. M. D.

Metropolitan Wagner Cycle Performances Scheduled

The annual Wagner Matinee Cycle of the Metropolitan Opera will present Der Ring Des Nibelungen in its entirety—without cuts—comprising Das Rheingold, February 8; Die Walküre, February 15; Siegfried, February 22; and Götterdämmerung, February 28. A Wagner opera to be selected later is scheduled for March 7, and Die Meistersinger is set for March 14. All are matinee performances. Artur Bodanzky will conduct the entire cycle.

JOHN McCORMACK

announces that his business activities, formerly under the guidance of the late D. F. McSweeney, are now transacted from the New York office of James McCormack, who acts as the tenor's personal representative. This has been in effect since January 1.

(Photo © Strauss-Peyton.)

Stravinsky Leads Chicago Orchestra in Milwaukee

Capacity Audience Hails Composer in Program of His Own Compositions

MILWAUKEE, WIS.—Music broke into the feature news columns in this town with the appearance of Igor Stravinsky, celebrated Russian composer, at the Pabst Theatre, directing the Chicago Symphony Orchestra in several of his own works. A capacity audience was attracted by the unusual opportunity of hearing this concert and, to judge by applause, the hearers were not disappointed.

Stravinsky's conducting was dynamic to a degree, the orchestra was equally responsive and the results were impressive recreations of some of his better known compositions, like the suite from the ballet, Pulcinella, a divertimento from Le Baiser de la Fée, a suite from Petrouchka, and a suite also from L'Oiseau de Feu, some of which had been heard here before, although only the first has been played by a symphony orchestra.

The critics differed as to whether Stravinsky's eccentricities in conducting were legitimate musical devices, but there was no doubt as to the effectiveness of his direction. Establishing a close relation with his audience, the composer-director provided a breathless recital of his individualistic creative point of view in both composition and evocation of the writer's intentions.

Hearers were struck by his skill in handling tonal masses, in striking use also of instruments, as of the trombones in Pulcinella, his clipping of melodic lines in Baiser de la Fée, and in all his unusual accents in rhythms, which proved fascinating.

The composer was received warmly, and the performance of the various works repeatedly drew outbursts of enthusiastic approval. J. E. McC.

Dr. Howard Hanson Elected to National Institute of Arts and Letters

Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., has been notified of his election to membership in the National Institute of Arts and Letters. Dr. Hanson is the first Rochesterian so honored. Election came in recognition of his work as composer, conductor, and educator.

The National Institute of Arts and Letters is an outgrowth of the American Academy of Arts and Letters, which was established in 1898 by the American Social Science Association. The first act of that academy was to found under the name of the National Institute of Arts and Letters a group consisting of seven members with power to increase that membership to fifty. These first members were William Dean Howells, Augustus Saint Gaudens, Edmund Clarence Stedman, John La Farge, Samuel L. Clemens (Mark Twain), John Hay and Edward A. MacDowell. Membership in the group gradually has been increased to 150.

Membership has included Theodore Roosevelt, Woodrow Wilson, John Burroughs, Henry Van Dyke, Edward Blashfield, Henry James, and John Singer Sargent. Other contemporary musicians elected to the institute are Charles Martin Loeffler, Dr. Walter Damrosch, and Deems Taylor.

Italy Excels in Development Of Advanced Broadcasting Art

Wide Range of Fine Music Dispensed by Peninsular Stations Wins Critical Praise

TURIN.—Italy is one of the few countries in which the commercialization of radio has been kept subordinate to national policy. The cultural results in the field of music under Fascism are conspicuous and Mussolini has conceived it a duty to the nation to elevate the level of the country's radio programs, until Italy perhaps, now occupies front rank in radiophonic Europe.

Italian radio listeners pay a special annual tax of $7 on each receiving set operated. in return for which they are subjected to a minimum of advertising blurb—very few programs are commercially sponsored—and get musical fare of rich interest, while the political propaganda is not unduly obtrusive.

It is at once apparent that the most valuable institution in Italian musical life is its broadcasting corporation, by name Ente Italiano Audizioni Radiofoniche, or as familiarly abbreviated E. I. A. R. (pronounced Ay-yar). Excepting the Vatican station, the E. I. A. R. is the only company authorized to transmit in the Peninsula. The headquarters and main studio of the E. I. A. R. are at Turin, where it has a theatre of its own, the Teatro di Torino. Its second most important establishment, musically speaking, is in Rome, while the old Milan studio specializes in drama, art, literature, politics and news.

ITALY'S MANY STATIONS

The E. I. A. R. system has fifteen broadcasting stations: three in Rome, two in Turin, two in Milan, and one each in Genoa, Bolzano, Trieste, Florence, Naples, Bari, Palermo and Bologna (now being constructed). These stations operate largely in two groups in relay, and often in a single national hook-up for important items, and if one considers the shorter distances in this part of the world, where all Europe (except Scandinavia and Russia) is easily tuned in, and the limited number of channels assigned to each European country, the total of fifteen becomes extremely significant.

The general policy and artistic level of the programs are prescribed and watched over by a national supervisory committee, and the first merit in their planning belongs to the E. I. A. R's. general artistic director, Dr. Francesco Cochetti, whose seasons are admirable examples of breadth and balance.

UNIQUE OPERA ORGANIZATION

A unique feature of the E. I. A. R. is that it both broadcasts and produces operas, on the one hand collaborating with the leading Italian stages, putting the bulk of their offerings regularly on the air (Italian audiences would never stand for "cut" opera, but must have the entire performance prefaced by a plot résumé and critical remarks); on the other hand possessing and operating two complete operatic units, one in Turin and one in Rome. Each unit has its own orchestra, chorus and large staff of principals, exchanged as needed between the two and constantly renewed. The principals include the freshest voices and best young talent of Italy besides numerous celebrities (most of the opera houses cling to the old routined war-horses who are more costly but have more box-office pull) and although almost all the E. I. A. R. productions are studio performances, last year it put on seasons at Turin (own house) and Rome (Teatro Argentina) with costumes and scenery complete. It is, in all probability, the only broadcasting company which functions in this way.

PARODI'S HIGH STANDARDS

These performances are almost invariably of high quality, particularly those of Turin. The organization's vast musical output has not prevented it from rehearsing and presenting its scores with meticulous care, the chief merit for which belongs to the Turin station's recently appointed director, Armando La Rosa-Parodi, a young composer-conductor from Genoa (1903) who in both fields is one of the bright promises of the younger Italian music generation.

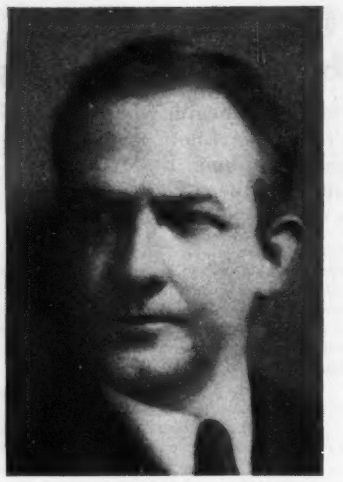
Parodi's rise to prominence, following a period as director of the Palermo station, has been as rapid and brilliant as it has been deserved. At the last Venice festival his notable command of the batonist's art, rare for one of his age, was remarked and my present visit at the Turin station has confirmed my conviction. He combines in high degree, sensibility, culture and musicianship with a natural gift for conducting, and I saw eloquent proofs of the deep hold his musicianship and fine personality exercise on his players.

La Rosa-Parodi is an unrelenting drill-master and strong organizer and has, in a few months' time, brought the Turin ensemble to the rank of Italy's finest orchestra, barring none, a fact recognized by all eminent foreign conductors familiar with the other three (La Scala, Florentine and Augusteo). Thanks to the full-year engagements which are offered the E. I. A. R., many distinguished soloists have been attracted to its desks.

GUEST CONDUCTORS IN ABUNDANCE

A strong stimulus is afforded the Turin orchestra by the public symphony cycle given regularly under well-known guests, the list of foreign leaders for the past two seasons including Scherchen, Dobrowen, Kleiber, Mengelberg, Désiré Defauw, Reiner, Fitelberg and Mitropulos. Among the Italians figure Serafin, De Sabata, Molinari, Bellezza, Guarnieri, Ghione, Ferrero, Campana, Gui, Zandonai, Fabbruni, Respighi, de Fabritis, Santini, Votto, Calusio and Parodi. Among the composer-conductors who officiated were: Mascagni, Mulé, Respighi, Giordano, Zandonai, Pedrollo, Parelli and Bianchi. The soloists in these concert periods included Prokofieff, Landowska, Brailowsky, Zecchi, Backhaus, Szigeti, Aranyi and others.

All of the E. I. A. R.'s symphonic and chamber activities, public and studio, are of great interest in their fostering of contemporary Italian production, no less than in their revaluation of neglected Italian masters of past centuries, and from both the retrospective and the contemporary standpoints it is doubtful that any other company anywhere does so much for its national composers.



HENRY HADLEY'S

Scherzo Diabolique received its Boston première on January 13 in a performance by the Peoples Symphony Orchestra (Fabien Sevitzky, conductor). On February 1 and 2 the Cincinnati Symphony Orchestra, with Eugene Goossens conducting, is playing the same work, which is also scheduled for presentation by the New York Philharmonic, under Ernest Schelling, on February 16, and, under the composer's baton, for the General Motors Hour over Station WJZ on February 24. Mr. Hadley, early this month, returned to his native city of Somerville, Mass., to act as guest conductor for the Somerville Civic Orchestra, sponsored by the Federal Relief Administration. Arthur Hadley, his brother, was cello soloist at the concert for several of Henry Hadley's compositions. Their mother was in the audience, as well as several lifelong friends.

TREMENDOUS OPERATIC ACTIVITY

A complete list of the E. I. A. R.'s opera productions in recent years would be a formidable exhibition, and some idea of the range of activities may be had from the series just closed. It was headed by the Italian première of Merlino, Maestro d'Organi (Malipiero) and by two novelties, Il Mercante e l'Avvocato, by Parido, and In Terra di Leggenda, by Rocca, the feature of first performances being another courageous and valuable aspect of the E. I. A. R.'s programs. Among the many works by living Italian composers on the last bill were: Resurrection (Alfano) Ghismonda (Bianchi) Bacco in Toscana (Castelnuovo-Tedesco) L'Arlesiana (Cilea) Il Re and Fedora (Giordano) Le Preziose Ridicole (Lattuada) Le Furie d'Arlecchini (Lualdi) Iris and Isabeau (Mascagni) Il Mistero (Monleone) L'Amore dei Tre Re (Montemezzi) La Monacella della Fontana (Mulé) Delitto e Castigo (Pedrollo) Basi e Bote (Pick-Mangiagalli) Debora e Jaele (Pizzetti) Belfagor (Respighi) Madonna Oretta (Riccitelli) Il Segreto di Susanna (Wolf-Ferrari) and La Farsa (Zandonai). These of course quite apart from the works put on the air from the opera house.

OLD WORKS REFURBISHED

Among restorations of older works brought out by the E. I. A. R. during the same period were: Fra Diavolo (Auber) Pecheurs (Bizet) Dejanice (Catalani) Matrimonio (Cimarosa) Lakmé (Delibes) Linda (Donizetti) Amor Brujo (Falla) Guarany (Gomez) Ero e Leandro (Mancinelli) Thais (Massenet) Elopement and Cosi Fan tutte (Mozart) Belle Hélène (Offenbach) Chopin (Orefice) Bella Molinara (Paisiello) Serva and Livietta e Tracollo (Pergolesi), Villi, Rondine and Angelica (Puccini) Crispino (Ricci) Gazza, Ory and Occasione (Rossini) Bartered Bride (Smetana) Salome (Strauss) Juanita (Suppé) Ernani (Verdi) and Flying Dutchman (Wagner). To which should be added the operas of the current repertoire.

DELIGHTFUL NOVELTIES

Two novelties were recently given: Il Mercanto e L'Avvocato, a two-act comic opera, music by Parodi, set to a libretto of old Liguarian background which Aldo Martinelli reduced from an eighteenth-century comedy in Genoese dialect by De Franchi, in turn derived from La Farce de l'Avocat Patelin of the Molière period. The subject is rich in contrasting character sketches and in varied comic situations and Parodi's music is wholly delectable. Parodi bubbles with humor. His score sparkles with wit and deft caricatural notes in both orchestra and vocal parts and its few lyric and sentimental moments are delicately underscored, revealing a potential dramatic temperament awaiting its opportunity. As to musical form, Parodi has made little use of set numbers and symmetrical structure, an exception being a discreetly impassioned love duet of broadly expanding line. The basis of his discourse is free declamation of close adherence to the text, upon a subtle orchestral web in which melodic designs of Scarlattian flow run like golden filagree. The instrumentation is utterly transparent and it is a little jewel of a score at once Italian and modern in flavor.

ROCCA'S NEW LEGEND

The other radio novelty was In Terra di Leggenda, a three-act lyric legend on Cesare Meano's original libretto, by Lodovico Rocca, young Turinese composer whose Hebraic opera, Il Dibuk, created such an impression at its Scala première last season.

In Terra di Leggenda is set in the background of fabulous romance its title supposes. No specific place or country is given for the action. The time is "in the heart of the Middle Ages" and the story is concerned with such imaginary characters as a beauteous princess held captive in an enchanted castle, where she is courted by an aged cynical warrior chieftain and a pure-hearted young knight errant representing a sort of Siegfried. A fourth personage in the picture is the inevitable evil woman. This time-honored canvas was chosen as the richest in universal symbolism. The subject is eminently lyrical, although strong dramatic situations abound, and the marked traits of the personages, varying from extreme delicacy and spiritual elevation to barbaric rudeness and truculent malignancy, afford contrasts in character delineation.

Rocca composed In the Land of Legend some time before Il Dibuk. He has done a fine piece of work and his music ennobles the book in marked degree. In Rocca we have a composer of robust dramatic fiber who has musical drama in his blood and sculps characters and situations with rugged lines and harsh contrasts though by no means lacking in tender lyric accents or delicate color shadings when required.

INSPIRATION IN EVIDENCE

The score of In Terra di Leggenda is not all gold but it has page after page of authentic inspiration, and one feels the pulse of a strong musician who lives his personages and feels the theatre intensely, an artist of rugged, incisive personality for all his youth. There is no question that he has rendered the prevalent somber color, the barbaric directness, the note of ominous tragedy that hangs like a pall over his picture with particular felicity. That is his forte. The actual clash of passions, the clangor of arms and the stress of action are also treated with the sure hand of a born opera composer expert in handling large forms and in building up his theatrical climaxes with canny effect.

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American Ballet Congress Planned During Los Angeles Dance Week

Successful Engagement of Monte Carlo Forces in Southern California Prompts Discussions of Permanent Coast Headquarters—National Organization of Affiliated Training Centres for Dancers Proposed

Los Angeles.—A week of sold-out performances by the Ballet Russe De Monte Carlo under the local management of L. E. Behymer in conjunction with Impresario S. Hurok of New York is starting the second half of the season auspiciously. The four performances (at this writing) have drawn brilliant and responsive audiences. All of which proves that the idea of repertoire schedule is an effective one if applied on a sufficiently attractive level of programs and presentations.

If anything, the Southland is dance-critical and probably has been made so not only by the visits of prominent terpsichoreans, but by the nearness of Hollywood, where the spectacular and graceful is given first consideration, and all types of exponents of those elements have assembled and made their influence felt generally. While it is needless to say that the dance attracts a much wider variety of ticket-purchasers than opera, nevertheless the *entrepreneurs* of lyric drama would benefit themselves and the public, if they were to take more than a leaf out of the book of the Monte Carlo Ballet Russe and its founder, Col. W. de Basil. The same might be told of those who occasionally spend considerable sums of money on one dramatic production, which not seldom closes before the first week's run has been completed. The patrons of the series of Ballet Russe de Monte Carlo turn up a second and a third time, although part of the program may be repeated from earlier evenings in the week.

COLORFUL PRESENTATIONS

Messrs. Behymer, Hurok and Col. de Basil have arranged an excellent list of productions from the large store of this remarkable organization and the following titles form the highlight of the week's offerings: La Boutique Fantasque, Aurora's Wedding, Blue Danube, Union Pacific, Les Sylphides, Prince Igor, Scuola di Ballo, the Three Cornered Hat, Concurrence, Beach and Les Presages.

Among the dancers gaining especial favor with the local public the following may be mentioned: Misses Toumanova, Baronova, Ria Bouchinska, Danilova, Morosova, Grigoriova, Zorina, while Messrs. Massine, Lichine, Jasinsky, Shabelewsky, and an American, Roland Guerard, are scoring especially. While of course much of the success of this dance-pantomimic engagement is due to solo individualities, yet it is the exceptionally strong ensemble, fascinating settings and beautiful costumes, as well as strikingly interesting scores by newer composers such as Nabokoff, de Falla, Respighi, Francais, and Auric which add to the unique qualities of the enterprise. In this connection especial credit must go to principal conductor Efrem Kurtz.

While here Col. Wassily de Basil has added another and a vital link to his chain of local centres which form the United States of America Ballet Organization. In fact, Col. de Basil, and his associate, Leonid Severny, whose book The Russian and the American Ballet of Today, will be published shortly, were so impressed with the possibilities here, that they are thinking of establishing headquarters in Hollywood instead of in Chicago. In any case, one of the many centers is to be located here because much active support has been assured by film executives, producers, stage managers, scenic artists, composers and dancing teachers affiliated with film productions.

AMERICAN DANCE PROJECT PLANNED

While Col. de Basil's chief object is to stimulate the creation of specifically American ballets from the topical, musical, and decorative angle, produced and danced by Americans, he is likewise interested keenly in the possibilities of the screen as a medium of the symphonic dance. He hopes to make arrangements for the filmization of large symphonic works in which the music, properly visualized, will tell the "story" without need of an extraneous and fictitious program.

He is advancing plans also for an all-American congress of ballet librettists, composers, designers, creators and teachers of dance in the hope of obtaining collaboration on a national scale, thereby making ballet eventually an art expressive of the life and conditions typical of the various sections of this country. Authors, composers, choreographers are invited to submit material by March 15 to I. Son, 100 West Eighty-ninth Street, New York City.

Key organizations are to be active in such cities as New York City, Albany, Rochester, Philadelphia, Buffalo, Detroit, Cleveland, Pittsburgh, Chicago, St. Louis, Cincinnati, Boston, Los Angeles, San Francisco, Seattle, Denver, Colorado Springs, Tulsa, Salt Lake City, Minneapolis, Milwaukee and Hollywood-Los Angeles. Training courses will be recommended and outstandingly qualified American men and women dancers engaged for these productions.

Six Americans are at present members of the Monte Carlo Ballet Russe organization. As soon as their schooling is deemed complete, a like number, chosen competitively, will be absorbed and afforded intensive training and practical experience. The whole plan is actuated, not by a commercial idea, but to serve wholly the development of organically American ballet art, details to be worked out by a council of American artists. Plans are under way for an American ballet, based on the historic events connected with the traditions of Plymouth Rock. Col. de Basil is making this tour by motor car, largely for the purpose of obtaining local color and story material.

SVEDROFSKY LEADS ORCHESTRA

In the absence of Otto Klemperer, assistant conductor Henry Svedrofsky is wielding the baton over the Los Angeles Philharmonic Orchestra during weekly broadcasts. He directed also the most recent week-end concert, which, the Philharmonic Auditorium being used for the final program of the Russian dancers, took place on Sunday afternoon. It was feared that the change of date would affect attendance, but that was not the case. Mr. Svedrofsky gave enjoyable readings of Glazounoff's Overture Solenelle, the Haydn Sinfonie Concertante and the fourth Tschaikowsky symphony. In the Haydn work excellent solo work was accomplished by Sylvain Noack, concertmaster; Ilya Bronson, cello principal; Henri De Busscher, oboe principal, and Frederick Moritz, bassoon principal.

GERMAN PIANIST GIVES RECITALS

Prof. Winfried Wolf, from the State Academy of Music (Staatliche Hochschule für Musik) faculty, gave three piano programs at the Los Angeles campus of the University of California. Two good-sized audience appeared in the large Royce Auditorium during noon hours, while the third event, in the evening, attracted a near-capacity public which kept the German artist well beyond his printed program. Prof. Wolf performs with a compelling regard for the general stylistic and poetic elements. His own arrangement of an aria from Gluck's Armide is charming and takes its place besides classic Gluck settings. The Schubert Wanderer fantasia found one of the most formidable and thoughtful readings heard here in many a season, while the F sharp minor Brahms sonata was given with impressive grasp from a digital and delineative standpoint. While precision and almost ascetic purity of treatment seem outstanding characteristics of the German visitor, his playing of the Moonlight Sonata revealed that he is genuinely akin to the Romantics. The same may be said also of his Chopin. And while his Liszt is interpreted with virtuosity, fidelity of detail is not sacrificed and the effect is generally of that dramatic freedom without which these much abused pieces become trite. If at all possible, Professor Wolf will return for a tour this year. Additional dates now were impossible—this having been more of a recreation trip—but requests for his appearance at the Bowl or with the Philharmonic Orchestra have been made.

OTHER MUSIC EVENTS

A dance program by Myra Kinch, young Los Angeles artist, who has been touring extensively, brought new approval and many admirers to the Philharmonic Auditorium. The program was interesting because of the employment of an off-stage vocal group, under the direction of Frank Pursell, which forms a permanent unit in the Kinch Dance Company. Dorothy Lyndall, Miss Kinch's teacher, who resides here, shared choreographic honors.

Piano students of Alan Kopelson made a good impression when heard in a repertorically interesting recital.

Alexander Schreiner has resumed his post as official organist at the University of California (Los Angeles campus).

Composition pupils of Mary Carr Moore showed good inventive ideas as well as that principal virtue, which may be summed up in the four-letter-word, form. Manuscript programs are a regular and stimulating feature of the composition classes held by Mrs. Moore.

Ingenuus Bentzar, operatic and vocal coach, has resumed teaching here after a year's absence in New York City.

Alfred Mirovitch, Russian pianist, likewise has taken up anew a full schedule of teaching. Mr. Mirovitch recently made a tour and he will fulfill return engagements during a three weeks' trip in March. In the early fall he is to hold a five weeks' master class at the Minneapolis College of Music, of which he has been appointed director emeritus.

B. D. U.

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Winifred Christie to Play with New England Conservatory Orchestra

Wallace Goodrich, director of the New England Conservatory of Music, has arranged a special program for Winifred Christie, pianist, and the orchestra of the conservatory, which he conducts. The concert is scheduled for February 13. Mme. Christie, who plays on the Moór Double Keyboard Piano, will offer the Bach D minor concerto for piano and orchestra, a group of solos, and with George McManus (a member of the faculty of the New England Conservatory) will be heard in the Bach C major double concerto on two Moór Double Keyboard Pianos. This will be the first time in America that a performance has been given employing two of the Moór instruments simultaneously. The concert is entirely invitational and is under the auspices of the conservatory.

Bach Anniversary Marked in New Haven

Concert of Master's Works Performed at Yale School of Music—Gabrilowitsch and Spalding Impress in Sonatas

NEW HAVEN, CONN.—One of the most inspiring concerts ever heard at the Yale School of Music was the recent Bach recital given to commemorate the 250th anniversary of the birth of Johann Sebastian Bach. The program opened with the Brandenburg Concerto No. 3, played by a string ensemble composed of students at the school, and ably conducted by Prof. Richard Donovan. This was followed by a solo cantata sung by Grace Donovan (wife of Professor Donovan) and assisted by Harry Berman in viola obligato and the string ensemble. The recital ended with the splendid interpretation of the double violin concerto in D minor, played by Prof. Hugo Kortschak and Hildegarde Donaldson, accompanied by the string ensemble. This was the first in a series of four Bach recitals to be given at the School of Music.

SPALDING AND GABRILOWITSCH DELIGHT

Albert Spalding and Ossip Gabrilowitsch appeared in a joint recital of sonatas for violin and piano, playing the Brahms A major, op. 100, the Mozart B flat major (Kochel No. 454) and the Beethoven C minor, op. 30, No. 2. So enthusiastically were both artists received by the large Woolsey Hall audience that it was necessary for them to play an extra number—the adagio from Beethoven's tenth sonata.

The third concert of the New Haven Symphony Series presented together with the Mozart E flat symphony and two movements from Horizons, Four Western Pieces, by Arthur Shepherd and Act IV of Otello by Verdi. The main rôles were sung by Grace Donovan, soprano, as Desdemona, Ida Reger, mezzo-soprano, Emilia, and Dan Gridley, tenor, Otello. Mr. Gridley and Mrs. Donovan first sang the love duet, Gia nella notte, which occurs in Act I. Then the fourth act followed in its entirety.

Harry Berman, conductor and commentator, announces the first concert in the third season of symphony concerts for children to be given on February 2 at Sprague Hall. This first concert will take up the orchestral instruments and the program includes the prelude to Act III of Lohengrin (Wagner), Nutcracker Suite (Tschaikowsky), Music Box (Liadoff), and Carnival of Animals (Saint-Saëns). E. K.

Fourth Season of Juilliard Summer School Announced

George A. Wedge, director of the Juilliard Summer School, New York, announces plans for the fourth season of the school, beginning July 8 and continuing for six weeks.

Four new members have been added to the faculty: Muriel Kerr and Lee Pattison in the piano department; Herbert Witherspoon in the voice department; and Louis Persinger in the violin department. They will give individual and class instruction.

A feature to be offered by the school this summer is special courses for teachers, on Methods and Materials, to be conducted by Mr. Witherspoon in the voice department, Guy Maier, piano department, and Mr. Persinger, violin department. They are lecture courses designed especially for teachers who wish to absorb new methods of presenting subject matter and to increase their repertoire of material for teaching. These courses, which are really master classes, are being offered at an extraordinarily low fee so as to be accessible to all.

Mr. Wedge will conduct classes in the methods of teaching musical understanding. In collaboration with Mr. Witherspoon, he will offer also a course on the appreciation of music through listening. These courses cover the fundamentals of ear-training and theory which enable the adult to comprehend music heard at concerts and on the air.

Paul Boepple Gives Talk on Improvisation

Paul Boepple of the New Music School and Dalcroze Institute, New York, gave an illustrated lecture at the school on January 29, his subject being improvisation in music training. Mr. Boepple pointed out that it is only recently that improvisation has begun to be accepted as a legitimate branch of musical education, and specifically as a help for students of composition. "It is a well-known fact that up to a hundred years ago improvisation was a requisite of every instrumentalist or singer. Every organist and pianist was expected to be able to perform extempore accompaniments to given basses, often not even figured. The ability to invent variations or to improvise cadenzas was a distinctive requirement of every virtuoso. The gradual specialization that has taken place among musical activities has brought with it a sharp distinction between creative and reproductive activities, so that today a good composer is almost invariably expected to be a bad player, and a good player a bad composer. It is obvious that this does not have to be so."

Mr. Boepple believes that through the study of improvisation the reproducing artist can acquire a knowledge of musical language, all the more valuable to him since he uses for these studies his own instrument, and learns to apply his specific instrumental technique to creative ends. "If improvisation were to become a generally recognized requirement for instrumentalists, there is no doubt that the musical standard of our interpreters would rise considerably."

American Opera Society Awards Medal to Seymour

The American Opera Society of Chicago, (Eleanor Everest Freer, founder) of which Emily Larned is president, has awarded the David Bispham Medal to John Laurence Seymour, composer of the new American opera In the Pasha's Garden. The National Association for American Composers and Conductors (Lawrence Tibbett, president), coöperated in the presentation of this medal which was made by its honorary president Dr. Henry Hadley, on the occasion of the opera's first performance at the Metropolitan Opera House on January 24.

Stravinsky's Tour Includes Midwestern Concerts

Igor Stravinsky, composer, conductor and pianist, who recently arrived in America for a coast-to-coast tour, made his first appearance as guest conductor with the Chicago Symphony Orchestra. Previous to the concert, the composer attended a reception given in his honor by the Arts Club on January 13. The reception was preceded by a program which presented, for the first time in Chicago, Stravinsky's octet for wind instruments, under Eric DeLamarter's direction. At the repetition of the octet, Stravinsky himself conducted the composition.

Mr. Stravinsky's appearances with the Chicago Symphony were made at the January 17 and 18 concerts. He also conducted the same orchestra in Milwaukee, Wisc., on January 14, and an additional concert in Chicago on January 22. On the program were Petrouschka, Firebird, Pulcinella, his first symphony and a divertimento from his ballet Le Baiser de la Fée, which had its local première. The program also included the song of the Volga Boatman in Stravinsky's arrangement for wind instruments.

As pianist in joint recital with Samuel Duskin, violinist, Stravinsky appeared in Minneapolis, Minn., on January 21; Toledo, O., 23, and Pittsburgh, Pa., 25. The program consisted of Stravinsky's symphonic arrangements for piano and violin as well as his new compositions for the two instruments.

He concluded his January schedule appearing in joint recital with Dushkin in Minneapolis on January 27 and has returned to New York for his appearance as conductor on the General Motors Broadcast, February 3.

Marion Talley to Appear in Films

Marion Talley, soprano, has left New York after a brief visit here. She will soon go to Hollywood, where, according to announcement, she is to enter the moving pictures under contract with one of the leading film companies. Because of her new activities she is not to give any more concerts this season, but plans to resume her tour next fall.

Rehearsals Begun for Reading, Pa., Music Festival

Rehearsals are in session for the Reading, Pa., Music Festival, which is scheduled for Albright College on June 4 and 5. The chorus is under the direction of Willy Richter, assisted by Ralph Fisher Smith. It is limited to 1,000 voices.

Ruth Posselt's New York Recital

Ruth Posselt, young American violinist, is giving her first New York recital in Town Hall on February 4. Later she will appear as soloist with the Boston Symphony Orchestra, under Serge Koussevitzky. Miss Posselt recently returned to her own country after fulfilling engagements abroad.

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"Miss Christie played with skill and surety . . . she achieved notable sonorities and a no less notable clarity of polyphonic definition."—*New York Times, Dec.* 14, 1934.

"Great tone . . . unusual clearness . . . magical effects."—*New York World-Telegram, Dec.* 14, 1934.

"Miss Christie is expert in drawing from her medium the rich sonorities it is capable of producing with greater economy of means than the ordinary piano."—*New York Herald Tribune, Dec.* 14, 1934.

"Miss Christie gave a beautiful interpretation of the Chopin Sonata. She plays the works of Bach with a fine sense of their real grandeur. The Double Keyboard amply justified itself, and Miss Christie reaped the interpretive laurels that were rightly hers."—*Boston Herald, Dec.* 12, 1934.

" . . . brilliantly justified all that is claimed for the instrument by way of subtle overtones and a smooth chromatic glissando."—*Boston Evening Transcript, Dec.* 12, 1934.

"Bach's D minor Toccata and Fugue sounded splendid. So, too, did Debussy's Toccata and the same composer's Feux d'Artifice."—*Times, London, Oct.* 9, 1934.

"Accomplished and distinguished pianist—admirably schooled technic—a highly sound musicality and a distinguished conformity to big lines characterize her pianistic and artistic ability—her renderings have something highly appealing."—*Residentie Bode, Haag., Nov.* 17, 1934.

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Klemperer Presents Hindemith Novelty with Philadelphians

Bach and Brahms Works Share Orchestral List—Salzedo Heard in Curtis Institute Faculty Recital—Norden Lecture, Vienna Choir Boys and Italo-American Program Are Features of Week

PHILADELPHIA.—Otto Klemperer conducted his second pair of Philadelphia Orchestra concerts on January 18 and 19, also a Tuesday evening concert on January 22.

The program held works by Bach, Hindemith and Brahms. Bach's suite in D was the opening number. This suite, which is written for two oboes, three trumpets, tympani and strings, was beautifully interpreted and played. Particularly appealing was the second movement, which is the celebrated air, so well known in its Wilhelmj transcription for solo violin. The following gavotte, Bourree and gigue were equally delightful to hear.

Hindemith's symphony Mathis der Maler (Matthias the Painter), was heard for the first time in Philadelphia at these concerts. In its three movements entitled Angelic Concert, Entombment, and Temptation of Saint Anthony, the composer has written skillfuly, with a full knowledge of the possibilities of the modern orchestra, combining the instruments in such a way as to produce rich tonal coloring.

Brahms' symphony No. 4 in E minor came last and proved a definite climax to the concert. Mr. Klemperer again adhered with strict fidelity to the markings of the score, and endeavored to project the real Brahms spirit. His interpretations are characterized by a lack of exaggeration on any line, while still being most detailed. He was recalled many times at the close.

SALZEDO IN RECITAL AT CURTIS INSTITUTE

The third faculty recital of the season at the Curtis Institute of Music was given on January 21 by Carlos Salzedo, harpist and authority on modern harp methods. The program consisted entirely of Mr. Salzedo's compositions. First came Ballade, written in 1910, using almost every known resource of the harp, and interesting also in the fact that it was evidently in the transition period from the old to the modern type of composition. Much applause greeted this exhibit of virtuosity.

Perhaps chief interest centered in the following group, which received its first performance at this time—fifteen Short Stories in Music (1934), entitled—The Dwarf and the Giant, The Kitten and the Limping Dog, Rocking Horse, On Donkey Back, Rain Drops, Madonna and Child, Memories of a Clock, Night Breeze, On Stilts, Pirouetting Music Box, Behind the Barracks, At Church, Gold-Fish, The Mermaid's Chimes, and Skipping Rope. As can be imagined, they are essentially descriptive and vivid. At the close, the applause was so insistent that Mr. Salzedo announced that encores were not permitted, but a number might be repeated, and he would repeat the one the audience wished. Night Breeze was the one called for, and he repeated it. More applause, and he said he would repeat one for himself—Behind the Barracks.

The final group held Fanfare, Cortège, La Desiradé, Chanson dans la Nuit, and Whirlwind. All but the last were composed in 1927. Mr. Salzedo announced that he would change the order and play Cortège first in memory of Marcella Sembrich, former member of the faculty at the Curtis Institute.

La Desiradé was humorous, followed by the lovely Chanson dans La Nuit, and the brilliant Whirlwind (1917).

N. LINDSAY NORDEN LECTURES

N. Lindsay Norden gave a lecture on Comparative Harmony in the Presser Auditorium. Mr. Norden teaches this subject at the Westminster Choir School, where he is a member of the faculty. He also has had extensive experience as a conductor. He said that musical practice and musical theory have long been incongruous in the case of non-keyboard music, such as *a cappella* singing, orchestral and chamber music. Theory rests on the twelve tones of equal temperament, although in performance, unless that performance is confined to a keyboard instrument, many more tones are possible. Mr. Norden illustrated his remarks by using a small reed organ which had just temperament. He said that it is not difficult to teach just intonation, but that a chorus should not be taught one set of pitches when they rehearse with a piano and then be expected to produce another set when performing *a cappella*. He pointed out that much music written for *a cappella* singing is really keyboard music and impossible to sing without accompaniment. He gave technical proof of this, and also explained other conclusions at which he has arrived during a number of years of research and actual experience as director of choruses. Mr. Norden has consented to repeat this address in two or three weeks.

VIENNA CHOIR BOYS

The Vienna Choir Boys delighted a large audience on January 21 when they gave a concert in the Academy of Music, presented by the Philadelphia Forum. They began their program with the national anthem, sung in English, and proceeded with sacred numbers by Nascus, Vittoria, Palestrina and others. For these, the boys were in their choir garb. They sang with surety, intelligence and tonal purity, responsive to their director, Georg Gruber. After the intermission a short version of Schubert's Der Hausliche Krieg was presented, given a spirited and diverting performance by the lads.

The Italo-Philharmonic Orchestra, under the direction of Guglielmo Sabatini, gave the first concert of its fifth season on January 20 in the ballroom of the Stephen Girard Hotel, before a large and enthusiastic audience.

Mr. Sabatini has always made it a practice to present at least one work new to Philadelphia. At this concert two were presented with marked success. Sonata in G op. 5, No. 8, by Corelli originally written for violin, but skillfuly transcribed for stringed orchestra by Mr. Sabatini, was the first novelty, and was one of the most pleasing numbers of the entire program. The dignity and grace of the four movements were finely brought out by Mr. Sabatini. The other new number was a suite, Esquissés de la Crimèe by Spendiaroff. Four movements also comprise this charming work—Chant D'Amour, Preludio e Intermezzo, Lamentation de la Fianceé, and Danse Baglama. They were performed splendidly and were well received. Oscar Langman, concertmaster, did fine solo playing in the second movement, and the duet between the English horn and clarinet in the third movement was also well performed.

The opening number of the program was Mozart's overture to La Clemenza di Tito, given with delicacy and good ensemble. The Beethoven symphony No. 1 in C was given an equally fine reading and performance. Wagner's Siegfried Idyll and Three Dances from The Bartered Bride by Smetana completed the program.

The orchestra offered some of the best playing it has done in any of its concerts, and Mr. Sabatini was recalled numerous times at the close. M. M. C.

Lauritz Melchior Decries Tendency toward Too Much Variety in Recital Programs

Differing Styles of Music Do Not Fit Well if Indiscriminately "Mixed," Says Eminent Wagnerian Tenor of Metropolitan Opera

(*Photo by Herbert Mitchell.*)

LAURITZ MELCHIOR

"A concert is not usually a matter of sample-giving," said Lauritz Melchior in a recent interview. "For some curious reason, many concert-goers and radio listeners believe that the best program should consist of samples of different sorts of music—a smattering of this and a taste of that. But we have gone beyond the stage where we seek only little capsules of the great composers' works.

"I believe we can now admit that we know what the samples are like and are ready to ask for the values themselves. When we do this, there will need to be no compromise in programming the world's heritage of great music."

Mr. Melchior, one of the foremost Wagnerian tenors, made his appearance as soloist in the General Motors Symphony concert over an NBC network, on January 27. Hans Lange, of the New York Philharmonic-Symphony Orchestra was the guest conductor.

MUSIC VS. COCKTAIL-MIXING

"Perhaps what is psychologically the root of the program mixtures that are so prevalent is our innate love to mix all sorts of good things together in an effort to form the best possible result. So we create a cocktail for our drinking with all sorts of diffuse elements made into one unit. That is all right if it is not done in excess.

"The same analogy can be used for music. There are musical styles and moods which cannot be blended or offset against each other. Our cocktail tastes cannot be indiscriminately employed for all kinds of music.

"I feel it is indispensable to create a mood of a very definite kind in a specific concert. And we must give people the time and opportunity to grow into that mood, whether the program be one of gladness, nobility, sadness, or of heroic qualities.

"A program should have a crescendo, so that it gradually grows into a more and more absorbing and vital emotional experience. Its coherence or unity must be felt. We cannot develop programs by 'hodge-podges.' We should not always expect that music be given in capsule portions.

"If we are now ready to accept the radio as a serious cultural force, it seems to me necessary to consider carefully and maturely how best to make unified musical programs. With the facilities we have at hand it can certainly be done." P.

Toscanini to Conduct Special Wagner Program on Composer's Anniversary

On February 13, the anniversary of Wagner's death, Arturo Toscanini will commemorate the occasion by conducting the New York Philharmonic in a special all-Wagner concert at Carnegie Hall, New York, for the benefit of the Orchestra Pension Fund of the Philharmonic-Symphony Society. The program includes the Flying Dutchman overture, the Preludes to Acts I and III of Lohengrin, Siegfried's Death and Funeral Music, the Prelude to Die Meistersinger, the Siegfried Idyl, the Good Friday Spell from Parsifal, and the Prelude and Liebestod from Tristan and Isolde.

The Orchestra Pension Fund, officially established in 1926, receives the receipts annually of a special concert given for this cause as well as the money taken in from the sale of tickets turned into the Philharmonic-Symphony offices by subscribers unable to use their seats and the fees paid by Philharmonic-Symphony members.

Nine former members of the orchestra are now receiving pensions from the society. They are: Henry Boewig, violinist and librarian for forty-six years; Henry Christmann, clarinet for seventeen years; Fred Geib, tuba player for nineteen years; Jacob Gerhardt, clarinet for twenty-eight years; Roy Haines, trombone for nineteen years; Leo Schulz, cellist for thirty years; F. Lorenz Smith, violinist for twenty-eight years; Samuel Tilkin, trombonist for twenty-four years; Leonidas Verona, viola player for twenty-nine years.

Bartlett and Robertson to Give New York Concert

Ethel Bartlett and Rae Robertson, in their only recital of music for two pianos in New York this season at Town Hall on February 10, will play a program devoted to Mozart's sonata in D, four Bach arrangements, Bizet's Jeux d'Enfants for four hands at one piano, and Sinding's Theme and Variations. Since arriving in this country recently Bartlett and Robertson have played in St. Louis, Washington, Baltimore, Roanoke, Lincoln, Nebraska and Iowa City. Three engagements in February precede their New York appearance: in Syracuse, February 4; 6 in Guelph, Ont., and 7 in Toronto.

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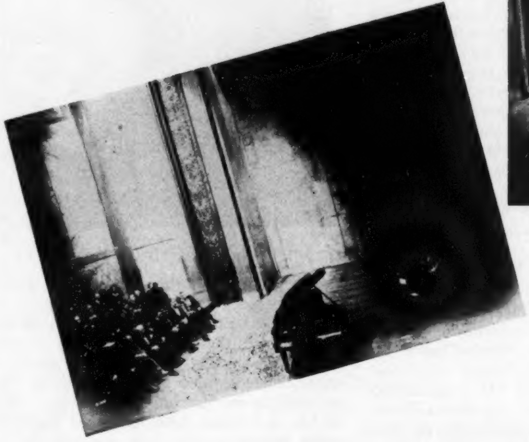
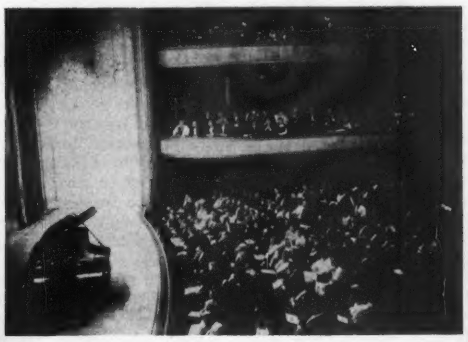
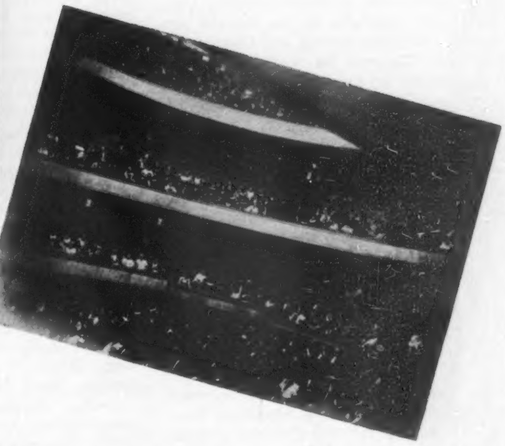
BRAILOWSKY

THE CAPACITY PIANIST

PARIS: Recital in Champs-Elysées Theatre. Overflow audience on stage. Hundreds turned away. A month previous, hundreds were also turned away when Brailowsky appeared as soloist with the Paris Symphony Orchestra.



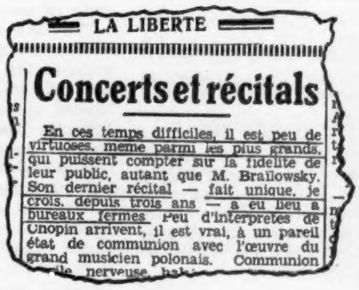




COPENHAGEN: FIVE RECITALS IN TWO WEEKS

Translation:

In these difficult times, there are not many virtuosos, not even the greatest, who can count on the faithfulness of their publics, so much as can Brailowsky. His last recital—the unique achievement, I believe, of the last three years—saw the Sold Out sign on the box-office.



LA LIBERTE

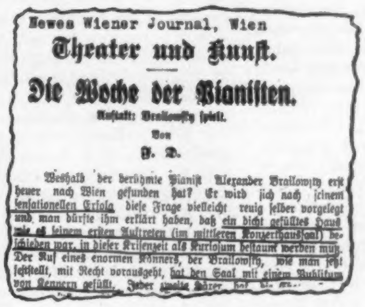
Concerts et récitals

En ces temps difficiles, il est peu de virtuoses, meme parmi les plus grands, qui puissent compter sur la fidelite de leur public, autant que M. Brailowsky. Son dernier récital — fait unique, je crois, depuis trois ans — a eu lieu a bureaux fermes. Peu d'interpretes de Chopin arrivent, il est vrai, à un pareil état de communion avec l'œuvre du grand musicien polonais. Communion

Brailowsky
Alt udsolgt
Chopin-Aften

Brailowsky photographed in Copenhagen, prior to his recent recitals there. Long before his concerts, the local management was obliged to have COMPLETELY SOLD OUT pasted across his billboard announcements.

VIENNA: Recital in Concerthaus



Neues Wiener Journal, Wien

Theater und Kunſt.

Die Woche der Pianiſten.

Auftakt: Brailowſky ſpielt.

Von

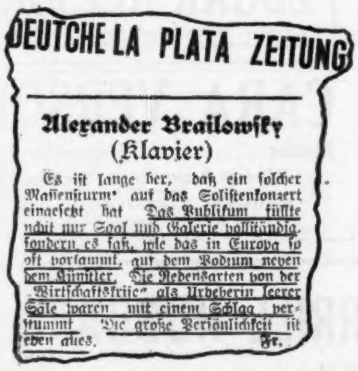
P. D.

Weshalb der berühmte Pianiſt Alexander Brailowſky erſt heuer nach Wien gefunden hat? Er wird ſich nach ſeinem ſenſationellen Erfolg dieſe Frage vielleicht reuig ſelber vorgelegt und man dürfte ihm erklärt haben, daß ein dicht gefülltes Haus wie es ſeinem erſten Auftreten (im mittleren Konzerthausſaal) beſchieden war, in dieſer Kriſenzeit als Kurioſum beſtaunt werden muß. Der Ruf eines enormen Könners, der Brailowſky, wie man jetzt feſtſtellt, mit Recht vorausgeht, hat den Saal mit einem Publikum von Kennern gefüllt. Jeder zweite Hörer hat

Translation:

Why has the famous pianist Brailowsky only now found his way to Vienna? After his sensational success of last night, he probably asked himself the same question, and has no doubt been told that a house packed to the utmost limits, such as greeted him here, is the rarest accomplishment in times like these. His reputation as a keyboard genius—which we now see is more than justifiable—preceded him and was responsible for filling the hall with an audience of connoisseurs.

SOUTH AMERICA: Five tours, each averaging FORTY concerts in TEN weeks



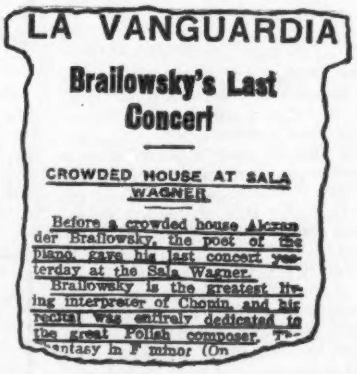
DEUTCHE LA PLATA ZEITUNG

Alexander Brailowſky
(Klavier)

Es iſt lange her, daß ein ſolcher Maſſenſturm* auf das Soliſtenkonzert eingeſetzt hat. Das Publikum füllte nicht nur Saal und Galerie vollſtändig, ſondern es ſaß, wie das in Europa ſo oft vorkommt, auf dem Podium neben dem Künſtler. Die Redensarten von der „Wirtſchaftskriſe" als Urheberin leerer Säle waren mit einem Schlag verſtummt. Die große Perſönlichkeit iſt eben alles. Fr.

Translation:

It is a long time since such a throng of people stormed a recital. The stage, as well as the auditorium, was packed; and the presence of this overtowering musical personality sufficed to set at naught the talk one hears nowadays about conditions being responsible for empty halls, and proved beyond doubt that what counts is personality.



LA VANGUARDIA

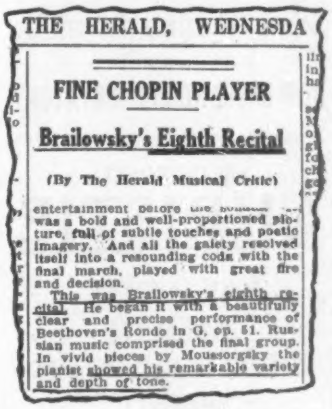
Brailowsky's Last Concert

CROWDED HOUSE AT SALA WAGNER

Before a crowded house Alexander Brailowsky, the poet of the piano, gave his last concert yesterday at the Sala Wagner.

Brailowsky is the greatest living interpreter of Chopin, and his recital was entirely dedicated to the great Polish composer. The Fantasy in F minor (On

AUSTRALIA: THIRTY - TWO concerts in EIGHT weeks



THE HERALD, WEDNESDA

FINE CHOPIN PLAYER

Brailowsky's Eighth Recital

(By The Herald Musical Critic)

entertainment before the was a bold and well-proportioned picture, full of subtle touches and poetic imagery. And all the gaiety resolved itself into a resounding coda with the final march, played with great fire and decision.

This was Brailowsky's eighth recital. He began it with a beautifully clear and precise performance of Beethoven's Rondo in G, op. 51. Russian music comprised the final group. In vivid pieces by Moussorgsky the pianist showed his remarkable variety and depth of tone.

EIGHTH AMERICAN TOUR JANUARY TO MARCH, 1936

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Chicago Concert Activities Reveal Growth of Interest

Jan Kubelik Returns in Brilliant Recital After Lengthy Absence—Stravinsky and Harty Conduct Notable Variety of Music with Stock Orchestra—De Paul Ensemble, Leonard Shure and Others Win Tributes

CHICAGO.—Judging from the many concerts and recitals of the present week, musical activities here are on the upgrade. Jan Kubelik, Bohemian violinist, who had not been heard in recital in Chicago for a number of years, returned for a program on January 20 at Orchestra Hall, where a sold-out house, with 350 listeners on the stage, greeted him. Kubelik demonstrated that his extraordinary technic is unimpaired and that his right hand has lost none of its former wizardry. He played with the exuberant energy of youth. The violinist was fortunate in having as accompanist his son, Raffael, a conductor and a pianist of high attainment. Together they played the Dvorak A minor concerto, Canzonetta and Tarantella by Jan Kubelik and Paganini's G minor caprice and Campanella. The Bach Chaconne for violin alone was played superbly by the recitalist. Bertha Ott, who managed the concert, announces a return engagement for April 14.

STRAVINSKY MAKES FINAL APPEARANCE

The symphony concert of January 22 again brought Igor Stravinsky to the conductor's desk. The eminent Russian composer had prepared a program somewhat similar to that of January 17 and 18, which contained his Petrouchka and Firebird ballet suites, two of his most popular compositions, and they once more aroused the audience to a high pitch of enthusiasm.

The first part of the program was different, inasmuch as it comprised the Song of the Volga Boatmen in Stravinsky's arrangement for wind orchestra, and his symphony No. 1 in E flat major. According to the program notes, "It was Stravinsky's purpose that the song in his transcription should replace the old Russian national hymn, which cannot be played since the revolution and the abdication of the Tsar." Stravinsky has shortened the number and has so skillfuly arranged it that we believe the Soviet Government could do worse than to sanction its use as a national anthem. The symphony was recently heard here under the baton of Dr. Frederick Stock and at the time impressed favorably. The music, written when Stravinsky was in his early twenties, is far from ultra modern. It is Russian in texture and the scherzo is a little gem of witticism and color. Throughout the concert the listeners buoyantly fêted the composer-conductor and after the last number the orchestra paid its homage in a fanfare, a tribute given to only a few by our orchestra.

SIR HAMILTON HARTY LEADS ORCHESTRA

A year ago this month Sir Hamilton Harty paid us his first visit as guest conductor with the Chicago Symphony Orchestra and made such a stir that he received another call to direct our orchestra for two weeks on the Swift Bridge at A Century of Progress last summer. His tremendous success with the crowds there, too, prompted the management to secure his services for a pair of concerts during Dr. Frederick Stock's winter vacation. At the January 24-25 concerts Sir Hamilton was at the helm and the program that he had prepared was, to say the least, unusual. No less than four numbers were programmed "new," even though the Mozart Divertimento No. 17, in D major, was composed in the summer of 1779, the funeral march from the last scene of Berlioz' Hamlet completed in 1847, the same composer's overture to Beatrice and Benedict first produced in 1862, and Delius' In a Summer Garden written in 1908. None of these numbers in itself has much musical value, but the superb manner in which they were presented deserves only words of praise for the guest conductor. The Mozart Divertimento is written in a light vein and Sir Hamilton's personal good humor and wit were transmitted to the orchestral men, making their performance of this music inspiring. The audience, which had given a royal reception to the visitor, was lavish in its approval at the conclusion of the number and recalled the genial leader time after time. Harty tried his best to have the orchestra share the ovation but they refused his invitation to stand and instead, mingled their applause with that of the audience. The lovely pianissimos, noticed in the playing of the Mozart number, were again in evidence in the atmospheric Delius composition. It was, however, in the two Berlioz numbers that Sir Hamilton electrified his audience. Neither is a masterpiece—as a matter of fact, they are both rather commonplace. But the tone color, the nuance, the building-up of climaxes were a piece of showmanship on the part of the conductor. A year ago we wrote that Sir Hamilton was a dynamo at the conductor's desk. This year, though reiterating that opinion, we found him an artist of many moods. With his left hand he obtains unbelievable results. From a thunderous crash in the brasses it commands at once a whispering *pianissimo;* then it pleads for more volume, then again for a little *diminuendo.* It is, however, with his eyes that Sir Hamilton gets most of his effects. The players know what he wants. His eyes are so expressive that they indicate better than baton, arms, or hands the inner thoughts of the composer and reflect his tremendous mentality. It is not often that we are moved to such enthusiasm, but if you had heard Sir Hamilton's reading of the Brahms E minor symphony, No. 4, you would understand our exuberance.

We have at the head of our orchestra one of the best Brahms interpreters and under his baton we have heard the master's fourth symphony many times, but the English visitor's reading is so different in conception as to make the composition appear in a new light. To dissect his interpretation seems unnecessary. Suffice to say that the Brahms devotees acclaimed the conductor, the orchestra honored him with a *tusch* and all went home feeling that they had heard one of the finest concerts in many a season.

LEONARD SHURE AT ORCHESTRA HALL

Leonard Shure, American pianist, who left this city several years ago as a *wunderkind,* returned "home" as a mature artist. We recall young Shure's appearance here at Kimball Hall when he made a sensation as a piano prodigy in a program that embraced compositions of the classicists. For his reentry at Orchestra Hall, on January 23, his unusual program was made up of the Schumann fantasy in C, the Mozart sonata in D and the twenty-four Chopin preludes. These numbers give a pianist full scope for the display of all his technical and mental resources. When one deals with a performer of the calibre of the one under discussion, one should pass unnoticed the technical side and devote space to his interpretation. When but twelve years of age Shure's technic was already extraordinary. Today it is phenomenal. His treatment of the Mozart sonata revealed the true artist, the thinker, the poet and the erudite musician. Under his dexterous, flexible fingers, the Schumann fantasy had a remarkable reading. Beauty of tone in both pianissimo and dynamic passages added in making his performance meritorious in every respect. His interpretation of both the fantasy and the sonata brought him the admiration of the cognoscenti. The vociferous plaudits of the friendly audience that had braved the coldest weather encountered here in several years, must have assured the artist of their genuine enjoyment. The recital was under the direction of Harry Zelzer, who contemplates bringing Leonard Shure back in the near future.

FLORIAN ZABACH IN RECITAL

A young American violinist, Florian ZaBach, appeared in recital at Kimball Hall on January 20. His program included the Mozart concerto No. 6 in E flat major, Lalo's Symphonie Espagnole, and a group of lighter numbers by Corelli-Leonard, Wieniawski, Beethoven and Paganini.

DE PAUL SYMPHONY CONCERT

At the De Paul University Auditorium, on January 20, a concert was given by the De Paul Symphony Orchestra, under the direction of Wesley LaViolette. Heard in the Beethoven Egmont Overture, the mixed orchestra revealed itself a fine instrument that responded to all the demands of its able leader. Due to other duties we were unable to hear the balance of the program, which consisted of Albert Stoessel's arrangement for string orchestra of Bach's chorale, By the Waters of Babylon, and the E major violin sonata prelude, and the first performance of Edgar Stillman Kelley's New England Symphony. The soloist was Barbara Sieben, pianist, who played the allegro from the Brahms B flat major concerto.

OLD ST. MARY'S BENEFIT

An audience of 3,000 came to the Red Lacquer Room of the Palmer House on January 19 for the "all star" entertainment given for the benefit of old St. Mary's Church, the oldest Catholic parish in Chicago, which was established 100 years ago. The program was furnished by Ernestine Schumann-Heink, Marjorie Livingston, Rosalinda Morini, Bernice Higgins, Esther Hardy, Gypsy Nina, Rose Stull, Little Jackie Heller, Norm Ruvell, Irving Corcoran, Tony Kopeci, and the Borris Duo. The affair was a huge success and credit is due the entertainment commiteee for an enjoyable evening.

MUSICIANS' CLUB OF WOMEN

In a program arranged by Harriet Curtiss Flower and Loretta Liedell Church for the January 21 meeting of the Musicians' Club of Women, at Curtiss Hall, Blythe Owen, pianist; Flora Hardie Buritt and Marion Schroeder Booras, vocalists, and Natalie R. Parker, violinist, participated.

AMY NEILL STRING QUARTET

The Amy Neill String Quartet ranks justly high as an ensemble organization. It is composed of four able musicians and at the concert they gave at Kimball Hall on January 22, they showed their proficiency in a program made up of the Bela Bartok quartet No. 2, op. 17, the Bach preludes and fugues, Nos. 4 and 22. and the Schubert quintet, op. 163. The Bartok work has little to recommend it to the general public. Admirers of ultra-modern quartet literature will doubtless find in it beauties of tone-coloring. Though we flatter ourselves on having been born with absolute pitch, we could not at any time tell in what key the quartet was being played, so discordant are the chords; yet believers in cacophony may find merits that escaped our hearing.

HENRY VOEGELI IN ACCIDENT

Henry E. Voegeli, business manager and treasurer of the Chicago Symphony Orchestra, is in St. Luke's Hospital with a broken leg. Last week when driving home with Mrs. Voegeli, his car skidded into a snowdrift and as Voegeli stepped out to see what

(*Continued on page* 28)

Dr. Erhardt to Stage Wozzeck in London

LONDON.—The B.B.C., which gave the first concert performance in England of Alban Berg's Wozzeck, is now planning a stage performance of the work in Covent Garden, which will be open to the public and broadcast to the British Isles. This is the first time that the B.B.C., instead of relaying the Covent Garden Opera's production, is providing its own (with the single exception of a performance of Rimsky-Korsakoff's Kitesh under Albert Coates, but in concert form).

DR. OTTO ERHARDT

The producer of this important première, which precedes the regular opera season, will be Dr. Otto Erhardt, chief *régisseur* of Covent Garden, the Salzburg Festival, and the Vienna Opera. Dr. Erhardt is the first producer under the new regime at Covent Garden and the modernization of the stage there, which now ranks with the other European opera houses in this field, was carried out under his supervision.

The outstanding achievements thus far have been Fidelio, the Ring and Die Meistersinger, but Boheme, Turandot and Otello have all benefitted from the new methods, lighting and scenery, and chiefly from Dr. Erhardt's handling of the actors and the crowds. Rossini's Cenerentola owed its success to two factors, Mme. Supervia's singing and acting, and Dr. Erhardt's staging.

After the London season Dr. Erhardt staged the restoration of Tschaikowsky's Eugen Onegin at the Vienna Opera, and he is in demand as guest producer in various European cities constantly until his return to London for Wozzeck and the international season. In the summer he will again stage the operas at the Salzburg Festival. C.S.

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JUILLIARD OPERA SCHOOL

ALBERT STOESSEL, Musical Director ALFREDO VALENTI, Stage Director

The Opera School of the Juilliard School of Music gave its first public performance in 1929. Since that time world-premieres of two American Operas have been given, four were given their first performances in New York, and several early masterpieces have been revived.

In addition to the following operas which have been performed publicly, single acts from several others have had private performance by the Juilliard Group:

HÄNSEL AND GRETEL	**Humperdinck**
JULIUS CAESAR	**Händel**
JACK AND THE BEANSTALK (World-premiere-Libretto by John Erskine)	**Louis Gruenberg**
DIDO AND AENEAS	**Purcell**
LA SERVA PADRONA	**Pergolesi**
IL FINTO ARLECHINO (First performance in New York)	**Malipiero**
THE SECRET OF SUZANNE	**Wolf-Ferrari**
XERXES (First performance in New York)	**Händel**
THE CORONATION OF POPPAEA	**Monteverdi**
GIANNI SCHICCHI	**Puccini**
THE SECRET MARRIAGE (First performance in New York)	**Cimarosa**
THE MARRIAGE OF FIGARO	**Mozart**
HELEN RETIRES (World-premiere-Libretto by John Erskine)	**George Antheil**
ARIADNE AUF NAXOS (First performance in New York)	**Strauss**
ORPHEUS	**Gluck**

GREGORY ASHMAN, Associate Conductor
ALBERTO BIMBONI, Coach
ETHELYN DRYDEN, Coach
VIOLA PETERS, Coach

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NEW YORK CONCERTS

JANUARY 21

Blanche Gaillard A young pianist whose talents were introduced to New York two seasons ago is Blanche Gaillard, who played before a large audience in Town Hall on Monday evening. She played in her first group items by Bach-Liszt, Gluck-Brahms and Brahms; followed these with the Schumann sonata in F sharp minor; and concluded with pieces of Dohnanyi, Debussy, Griffes and On the Beautiful Blue Danube (Strauss-Schulz-Evler). Miss Gaillard is a player of ripening gifts, whose steady advance since her first appearance is manifest, and who gives evidence of splendid possibilities for the future. Her technic is flexible, well-founded and sure. Expressively, she has imagination and sensitivity to nuance. The Schumann piece was played with a wealth of romantic charm. She interprets Brahms with mellifluous tone. The Bach excerpt had dignity and clarity of outline. In the more modern numbers, she displayed discrimination in coloring and understanding of this idiom. Her hearers applauded heartily.

JANUARY 22

Keith Falkner The snow and rain of Tuesday afternoon did not prevent a large audience from gathering at Town Hall to hear a recital by Keith Falkner, English bass-baritone. His program was made up of numbers in German and English, including unfamiliar excerpts from the music of the fourteenth and seventeenth centuries. The recitative and aria Ye Twice Ten Hundred Deities from Purcell's opera, The Indian Queen, Tobias Hume's Tobacco (both of the seventeenth century), Das Kuhhorn, by Monch von Salzburg (1370-1400), arranged by Bernhard Paumgartner, and an old English item, When Dull Care, comprised the first group. Later offerings included three Schubert and three Brahms songs, Charles Wood's setting of Walt Whitman's lines Ethiopia Saluting the Colors, Trade Winds (Frederick Keel), The Inn (Francis Toye), two songs from the Appalachian Mountains, arranged by Cecil Sharp, and English folk-songs by Vaughan Williams. This unusual list, a blending of drama, comedy and atmospheric elements, Mr. Faulkner presented with a power, finesse and expert projection of emotional shading that brought his audience at once under his sway. Mr. Falkner's voice is rich, full and of generous tonal range, equally pleasing in all its registers. His enunciation is of notable clarity. He received vigorous applause, far beyond the measure accorded most recitalists, and this, combined with the close attention of his hearers, marked the concert as one of the most successful of the season. At the piano was Coenraad V. Bos, whose seasoned art furnished an ideal background for the singer.

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Diaz Musicale Rafaelo Diaz offered a program of Spanish flavor at his second musicale in the Waldorf Astoria. The popular tenor was heard himself singing to the fascinating rhythms of the Mercado Mexican Orchestra, now touring this country. In excellent voice, Mr. Diaz was received cordially by the large and fashionable audience and responded to numerous recalls. Also on the program was Carola Goya, Spanish dancer, and Beatrice Burford, harpist.

Mr. Diaz' series, now an annual event in New York, differs from the several other series being held in New York in that he aims to provide novelties rather than a straight recital or joint program. And in this the fine following he has proves his success.

Yehudi Menuhin Prior to his world tour next spring and subsequent year of retirement, Yehudi Menuhin gave his farewell New York recital (until 1937) at Carnegie Hall.

A capacity audience, with about 200 seated on the stage, was on hand to greet and say *au revoir* to the youthful artist whose popularity is on a par with that of any of the older public violinists.

Menuhin played a tremendous program (accompanied by Marcel Gazelle) consisting of Mozart's G major concerto (with cadenzas by Sam Franko, written for and dedicated to Menuhin) Bach's B minor partita No. 1 for violin alone; the sonata No. 3, in A minor, op. 25 ("in the popular Rumanian style") by Georges Enesco, one of Menuhin's teachers; Prayer (from the Te Deum) Handel-Flesch; Caprice Basque, Habanera, by Sarasate; Notturno e Tarantella, op. 28, Szymanowski.

The Menuhin talents were shown at their finest and proved that the lad is developing grandly in musical outlook and interpretation. Technically he is as marvelous as ever, tossing off all difficulties with ease and brilliancy, and using the bow with unfailing agility, grace, lightness and power.

The Mozart interpretation was lovely, with a youthful expressiveness in contrast to the "continence" which with some other players takes on a certain coldness.

Menuhin played all eight movements of the Bach partita—usually some of them are omitted—and that completed his New York performance in their entirety of all Bach's six solo sonatas since the youth's début in the metropolis eight years ago. The Bach reading last week had nobly moulded outlines and refined feeling, with freshness and zest to preclude any suggestion of dryness or effort to emphasize pedantic severity. One might, however, criticize the tempo of the closing bourée as being somewhat too fast.

Enesco's pages were delivered in a sort of improvisational style, free, dashing, impetuous, irresistible, with glowing feeling and tone. This manner exactly suited that of the music which is gipsy-like, Orientally colored, and full of dance bits in typical Rumanian character. The composer treats his material in advance modern mode, however, with acidulous harmonies and complicated contrapuntal writing. The Enesco opus is easily one of the most important and arresting violin works of recent decades.

There is hardly need for adding further description of the blazing and appealing things which Menuhin did with the rest of the program. He captured his hearers completely and they ovationed him with thunderous handclappings, cheers, and inescapable encore additions.

Marcel Gazelle atoned for somewhat brittle piano support in the Mozart concerto by doing a splendidly virtuoso piece of accompanying in the Enesco production.

Menuhin will sail from San Francisco on March 29, for Honolulu, thereafter touring New Zealand, Australia, South Africa, and Europe. His father, mother, two sisters and Marcel Gazelle are sharing the artist's travels on his world-encircling series of appearances.

Saint Cecilia Club The fifty-ninth invitation concert of the Saint Cecilia Club, now in its twenty-ninth season under Victor Harris, was presented in Town Hall., Wearing gowns of pastel shades, seventy-three of the 100 active Saint Cecilians made a charming tableau as they sang a program which championed the American composer. Listed were Christ Went Up into the Hills (Richard Hageman); Der Traumende See (Robert Schumann), Le Mariage de Marion (Gabriel Pierné), White Silence (Nicola A. Montani), sung with accompaniment of piano and harp; Maples (Gena Branscombe), What Is More Gentle Than a Wind in Summer? (Charles Repper), Cradle Song (Harvey Enders), delivered with accompaniment of harp, cello and piano; A Dream of the Tyrol (Samuel Richards Gaines), sung by the chorus and soprano solo; Oh! Quand Je Dors (Liszt) and Au Printemps (Gounod), both presented by the chorus, harp, cello and piano; Soft, Soft Wind (S. E. Lovatt), A Love Lyric (Harvey W. Loomis) and Blest Pair of Sirens (composed for the club in 1913 by Bruno Huhn). Miss Branscombe and Mr. Enders were in the audience and took bows after the singing of their numbers.

ATTRACTIONS
LEON JOHNSON
Negro Tenor
Recital Steinway Hall, New York
Wednesday Evening, Feb. 6, 1935, 8:30 P. M.
LYDIA A. MASON at the Piano.
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Mr. Harris' women singers have a beautiful ensemble tone, clear-cut and warm in production. Their performance was of a high standard, marked by apt interpretations and excellent diction. Ever adding to their extensive repertoire, they also maintain their reputation for artistic achievement. They constitute an inspiring women's choral unit. Mr. Harris founded the club and he has been its only director, a record which is the keynote to its notable position.

Assisting the club were Mildred Dilling, harpist; Joseph Emonts, cellist; Willard Sektberg and Alfred Boyce, accompanists. Miss Dilling was a feature of the evening. She played four harp solos and an encore, supplied the harp accompaniment for White Silence, Cradle Song, Oh! Quand Je Dors and Au Printemps, and assisted the cellist in two of his group of three numbers. She revealed her musicianship and artistry to a capacity house and endeared herself anew to those who had heard her previously, and won many new admirers of the harp and of Miss Dilling in particular as its exponent. Mr. Emonts was appreciated for his share of the program, and both accompanists received recognition for their services.

JANUARY 23

Paul Wittgenstein and Ensembles The one-armed pianist, Paul Wittgenstein, gave a Town Hall matinee at which he played a number of chamber-music works and two solos, Bach's Chromatic Fantasy and the Chaconne, arranged by Brahms for the left hand alone.

With the Perole Quartet (Joseph Coleman, first violin); Georges Barrere, flutist; Carlos Mullinix, oboist, and Gustave Langenus, clarinetist, Wittgenstein performed Erich Korngold's quartet for piano, two violins and cello; Mozart's Adagio and Rondo, for piano, flute, oboe, viola, and cello; and Franz Schmidt's quintet for piano, clarinet, violin, viola, and cello. The Korngold and Schmidt works were written for and dedicated to Wittgenstein.

That remarkable artist again transcended the limitations of his physical handicap by displaying amazing technical command and brilliancy, with firm rhythm and a large variety of accentuation, dynamics, and tonal coloring. His agility and strength are almost incredible. As a musician, Wittgenstein is thorough, versatile and authoritative. The audience responded to him with ovational applause.

The Korngold work is the better of the two "commissioned" compositions. While the thematic material is not startlingly original, its treatment is skillful and attractive, with clever balance between the string instruments and the one-hand piano part.

Joseph Coleman and his Perole partners furnished ideal assistance in tone quality, precision and tasteful ensemble.

Wittgenstein's solo playing, resourceful and informed, created admiration and astonishment as usual.

Philadelphia Chamber String Simfonietta Under the masterly direction of Fabien Sevitzky, who is also the conductor of the Peoples Symphony Orchestra of Boston, this group of musicians offered a program at the fourth event of the Town Hall Endowment Series that was an evening of exquisite pleasure. From every standpoint of musical expression, Eine Kleine Nachtmusik (Mozart), the Tschaikowsky String Serenade, Tscherepnine's L'Offrande a L'Amour de la Bienheureuse Therese de l'Enfant Jesus, and the Bloch Concerto Grosso were published with distinction. Delicate pianissimo string passages, tonal refinement and consummate precision to Mr. Sevitzky's direction sounded for the complete enjoyment of the enthusiastic audience, who demanded and received several encores at the conclusion of the per-

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formance. And Mr. Sevitzky won a personal triumph for the musicianly sincerity of his interpretations, which his players expressed with amazing skillfulness.

Not many conductors have the quality of authoritative musicianship combined with a dramatic forcefulness that communicates interpretative moods to audiences as well as to the musicians being led. Yet Mr. Sevitzky has this to the highest degree and because of it is a fascinating director to watch.

The Tscherepnine work, which had its first New York performance, has a mystic religious atmosphere thoroughly appropriate to the subject. It is richly scored with a wide variety of tonal effects and was given a superb reading by the orchestra.

JANUARY 24

Philharmonic Orchestra Arturo Toscanini returned to the conductorship of the Philharmonic Orchestra at Carnegie Hall and started off his first week by leading the concerts of Thursday and Saturday evenings and Friday and Sunday afternoons.

His program on all four occasions consisted of Bruckner's seventh symphony; Salome's Dance, Strauss; and Respighi's transcription of Bach's D major Prelude and Fugue.

It is late in the career of Toscanini to point out his towering talents and achievements whenever he directs an orchestra, and no such repetition need detain the writer of this review or its readers.

The *maestro's* powers are unimpaired, with his familiar searching musicianship, poetry and passion, sharply etched characterizations, and almost magic command over his players, who give their super-best in tone and technic when his baton guides them.

Bruckner's work—to many, his most effective symphony—had a superb presentation and one revealed with loving feeling and an understanding mind. All the subtle and sinister implications of the Strauss measures came to compelling and eloquent utterance.

Respighi's transcription, read with crystal-clear exposition of voices, is the handiwork of one who knows well his Bach and his orchestral craftsmanship.

The audience and orchestra remained standing while Toscanini made his first entrance, and applauded him to the echo. Ovations also followed the performances of the three compositions.

JANUARY 25

Lea Luboshutz Carnegie Hall held many interested listeners when Lea Luboshutz, violinist, appeared in an evening recital. The artist, who is both well known to concert audiences and has been for some years a leading member of the Curtis Institute faculty, opened her program with the Bach sonata in E major, in which Pierre Luboshutz, her brother, was the piano collaborator. Mme. Luboshutz revealed again her excellent mastery of technic and poised command of style, tone and nuance, in this performance of many legato beauties and crisp and incisive *brio*. Both musicians had a warm reception of their work.

The feature of the concert was Mme. Luboshutz' playing of the Prokofieff concerto, which she introduced to New York nearly a decade ago with the former State Symphony Orchestra. This witty, original and at moments wryly lyrical work provides phenomenal technical difficulties for the performer, which were surmounted in brilliant style. Mme. Luboshutz also showed rare interpretative perception in re-creating the pages in which mystical atmosphere and subdued tonal beauty are provided by the composer. She was recalled many times.

The second half of the concert included Chausson's glowing and contemplative Poème, and a final group including Kreisler's virtuosic Recitative and Scherzo-Caprice, Kochanski's transcription of a Chopin Nocturne, Godowsky's languorous waltz, Alt Wien, in an arrangement by Press, and the modernistic Tarantella of Szymanowski. To these varied types of music the recitalist brought musicianship, technical skill and tone qualities of high order. There were demands of extras at the close. Mr. Luboshutz played able accompaniments to the latter groups.

JANUARY 26

Frank Sheridan Pianism of high artistic worth marked the matinee recital of Frank Sheridan.

This American keyboard exponent is one who has gradually come into marked prominence without any sensational press publicity or other manner of personal exploitation. His present outstanding success is a thing of legitimate making, based on constant musical and pianistic growth. His position stands assured. He is one of the best of the masters of the piano, young or old.

The Sheridan program last Saturday was a representative one: Bach's Fantasia and Fugue, D major; Franck's Prelude, Choral and Fugue; Mozart's C major sonata (Koechel, No. 30) and Chopin's twenty-four Preludes.

So consistently fine were all the interpretations that it would be invidious to single out any one of them for special mention.

Complete understanding, refined adjustment and balance of tone, touch, pedalling, backed by absolute technical command, made themselves manifest in every measure that came from under Sheridan's hands. Besides, there was an undercurrent of deeply sincere feeling rising to compelling emotional glow when such intensive utterance was required.

Perhaps just a few words are required to dwell particularly upon the delivery of Mozart. The performance was so beautifully proportioned, so exquisite in formulation and clarity, that at its conclusion the audience not only applauded thunderously but also cheered.

Altogether this was a highlight recital in a season rich with remarkable piano playing.

JANUARY 27

Ninon Vallin A program of artistry and attended by a distinctive audience was given by Ninon Vallin, French soprano, in Town Hall last Sunday afternoon. The program was made up of French and Spanish music, including ten songs of Debussy, works by Duparc, Fauré, de Falla and Nin.

The personality of Mme. Vallin is one of unusual charm, warmth and communicativeness of artistic style. In her singing, she revealed exquisite skill in the use of vocal color, impeccable diction, and subtle penetration into the composer's meaning. Moreover, there is no suggestion of the precious in her interpretations, which are distinguished by fervent sincerity and a type of simplicity that conceals art.

It was a privilege to hear so large a representation of Debussy's music, which is often sung in a manner less deeply probing than this artist revealed, while maintaining the beauty of lyric line and intense emotional evocation. La Flute de Pan, one of three Chansons de Bilitis, was particularly successful in evoking the atmosphere of dreaming pastoral beauty. Fauré's Nell was another piece of delightful singing, and of the Quatre Ariettes Oubliées of Debussy, each was exquisitely voiced. Encores were given generously.

The accompaniments of Pierre Darck were sensitive and effective. The recital as a whole was one of the most rewarding of the season, and drew prolonged applause after each number.

Maria Kurenko Rare accomplishment and interpretative skill marked the recital given by Maria Kurenko, Russian soprano, in the Town Hall last Sunday evening. Mme. Kurenko, a lissome and attractive figure on the platform, devoted the latter half of her program to music of her countrymen, Tschaikowsky, Moussorgsky, Rimsky-Korsakoff and Stravinsky, sung in the original tongue with an authority that many recitalists might envy. The opening groups brought excerpts from Pergolesi's La Serva Padrona, and Mozart's Rapito del Seraglio, works by Giordigiani, Wolf-Ferrari, Respighi, Faure, and Huē. These works served to show the versatility of the singer, whose pleasing, light and clear soprano voice is inflected with poignant expressiveness and lyric charm.

In the six songs of Tschaikowsky the audience was privileged to hear music off the beaten track, the beauty of which suggested that the composer's output in this form is being unjustly neglected. These numbers were If I Only Knew, At the Ball, Lullaby, Lisoschek (Children's Song), One Word, and The Terrible Moment. As an encore, None But the Lonely Heart was sung in Russian. The Moussorgsky works, On the Banks of the Don and The Cat-Sailor, from the cycle of nursery songs, demonstrated the composer's lighter and more humorous side and were sung with much naïveté and charm. Last came three airs by Stravinsky, including an aria from the opera Mavra, in which Mme. Kurenko recently sang the title rôle with the Philadelphia Orchestra, and whose modern idiom was skillfully portrayed. Benjamin King was an efficient accompanist. The audience responded with many recalls for the singer

(*Continued on page 25*)

"*Again! A phenomenal SUCCESS in annual New York recital. Greeted by completely sold-out house.*"

NEW YORK HERALD TRIBUNE,
SUNDAY, JANUARY 20. 1935

MUSIC
By LAWRENCE GILMAN

Myra Hess Gives Her First Piano Recital of the Season

Piano recital by Myra Hess, at Town Hall.

PROGRAM
1. Mozart.....Sonata in C major (K-330)
2. Beethoven.............Sonata, Op. 111
Intermission
3. Brahms......Intermezzo, Op. 116, No. 4
Capriccio, Op. 76, No. 2
Intermezzo, Op. 116, No. 2
Capriccio, Op. 116, No. 7
4. Schumann.............Carnival, Op. 9

ONE of the compensations for struggling through a New York winter is that, if one can last until the third week in January, one will certainly hear the great Miss Myra Hess play the piano. Her appearance is almost as punctually timed as the arrival of the notice from the Income Tax Bureau, and serves admirably to offset the depressing effect of that event. Last season Miss Hess appeared on January 21. This season it was January 19.

However, if you neglect to make a memorandum in your calendar for 1936, an easy way to remember is by bearing in mind the fact that Miss Hess's appearance at Town Hall is quite certain to fall upon the same day as that selected for Mr. Josef Hofmann's recital in Carnegie Hall.

* * *

Inasmuch as these two gifted artists usually appear only once in each season (Miss Hess, fortunately, will play again this winter), there must be a good many students and lovers of fine piano playing who would welcome a change in this procedure, realizing that no one can be in two places at once, barring he's a bird or a music critic. It is even possible that Mr. Hofmann might like to hear Miss Hess play the piano, and vice versa—although this, I suppose, is a forbidden field of speculation.

Doubtless the task of selecting different dates for the appearances of two eminent artists in the course of a seven-months music season is too staggering a problem for human ingenuity to solve; and so one hears Miss Hess *or* Mr. Hofmann—never both.

* * *

Save for a semi-classical prologue in the shape of Mozart's C major Sonata (K. 330), Miss Hess gave us yesterday music of the Romantic Age—from the Beethoven of the terminal Sonata, to the intimate and subjective Brahms of the last phase. And then, at the end of the afternoon, Miss Hess turned back to Schumann and his "Carnaval," back to the youthful heart of the Romantic period—to show us, perhaps, something of the soil whence sprang that greater genius who was Schumann's spiritual son.

* * *

Miss Hess's sense of style is exquisite and infallible. She knows, with an instinctive rectitude that is denied to most interpreters, in just what way and to what extent it is essential to set in their own worlds, under their own imaginative skies, Mozart and Beethoven, Schumann and Brahms; and she knows also an even more subtle and baffling secret of the great interpreter: how to indicate affinities. She knows, and she is able to remind us, that Beethoven would not have been possible without Mozart, nor Brahms without Schumann; and that, as we are all beginning to realize, there are actually no such creatures as "classicists" and "romanticists" (though it is convenient to pretend so), but only a continuing disclosure of the unquiet heart of man.

Miss Hess is aware—unconsciously, as an artist, not consciously, as a metaphysician—of the basic relationship between the introspection of Beethoven and the introspection of Brahms and of Schumann; and she is able, through some incalculable subtlety of the artist mind, to make us feel the organic continuity of the creative musical will through all its multiform expressions.

* * *

She made us realize yesterday that Romanticism, for instance, exists in no airtight compartment of time. She has concluded, perhaps, that Romanticism is merely a way—Beethoven's way, or Schumann's way, or Mozart's—of seeking a transfiguration of life and the world into an ideal pattern, into some passionately desired likeness. It is (as Plato might have said, as Lord Bacon did say) that endeavor "to give some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it, the world being in proportion inferior to the soul; . . . by reason whereby there is a more ample greatness, a more exact goodness, and a more absolute variety than can be found in the nature of things."

There is room within that definition for all that the world of the musical imagination can enclose.

Myra Hess

Heard yesterday in recital

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NEW YORK FEBRUARY 2, 1935 No. 2846

The "opera crisis," so far as New York is concerned, seems an empty phrase just now. Excellent performances at the Metropolitan are being generously attended and auditors are left over too for the Salmaggi Sunday series at the Hippodrome. Calamity croakers now have a respite until next spring.

Campus Carolers

The metamorphosis of the vocal art, as practiced informally by young males in the shadow of ivied collegiate towers, has been almost as striking as the changes in styles of dress and manners during the last half century. These reflections are prompted by a new volume of Songs of Yale, compiled and edited by Marshall Bartholomew, director of the Glee Club of that University since 1921. The handsome collection of more than 200 pages, issued by G. Schirmer, Inc. (New York), includes not only some of the ancient favorites of a day when campus vocalism was a more courtly art, but more recent epics of the days when youth began to sizzle and run wild. There are masterpieces of song ranging from Integer Vitae and Gaudeamus Igitur to The Bulldog on the Bank and some inimitable old-time photographs of days when sideburns were in order and haircuts came long, collars were high and young fellows more sentimental than they seem to be at present. Lyrics by Brian Hooker and Cole Porter, Yale men both, trace the progress of popular song styles in later years.

Since the numbers in this volume have been chosen with an eye to propriety and musical standards and with the repertoire of the Yale Glee Club in mind, it is perhaps too much to assume that these are the songs actually on the lips of college students in their leisure moments. The latest revue and tone film probably supply much melodic nutriment for the undergraduate, who—if he is not radically different from his father—is just as wholeheartedly devoted to Blue Moon and The Continental as a former generation was to Tell Me, Pretty Maiden and Tararaboomdeay.

We are told that one segment of college youth today takes its music with extreme seriousness—and this not only at conservatories and other specialized music schools. There are rumors that it is not considered poor form any longer for freshmen and sophomores to go to symphony and chamber music concerts in cities where such delights are provided. Certainly the more advanced colleges with music departments have done worthy work in providing opportunities for the young student to gain acquaintance with the delights of Bach, Mozart and Brahms. It is fully as important that an all-round cultivated person should not only know about but actually like the best things in music, as it is that he should appreciate the treasures, say, of Elizabethan drama or the Greek poets. The old-style "arts" courses have lost adherents in the last few decades in America, where increasing specialization and technical training for making a living have combined to make school curricula more utilitarian than ever. The increasing flexibility of schedules through more and more introduction of "electives" has left very little ground to classical studies.

But on the other hand there has been more interest in practical music-making, in the theatre as an occupation, and in writing for publication. The world of today, in its political, economic and artistic aspects, is much more real and absorbing to college folk than in a previous day when the records of past ages as recorded in books were considered the principal ingredients of "culture." It is encouraging to note that modern music-loving undergraduates play in informal chamber groups and discuss Bach, whereas their fathers would probably have been most interested in how this or that diva took a high B in Sonnambula. That, at least, is a form of progress. . . .

And even if the "collegiate" steps and the sort of torch song popular at fraternity dances are less artistic than the waltzes at old-time "proms.", one must conclude that the modern age at least is vital, pulsing with energy, impatient of insincerity and cant. Youth will always be youth, and the cheap and meretricious in music will always wear a certain glamour in that impressionable period, when melody is often pure emotional expression and an accompaniment for more strenuous activity. The old, fond, lavendar-scented ditties have vanished from college life, and it is pleasurable to recall them by means of a volume such as the Yale songs. But it is probable that out of the miasma of the Tin Pan Alley tunes of today, a few works of distinction and with lasting appeal will remain for the future to ponder over and perhaps to wonder at such old-fashioned, stilted and over-romantic goings-on among the undergraduates of the 1930's.

Lucien Fugère Passes

Lucien Fugère, one of the greatest figures of the French lyric theatre, died in Paris, January 15, 1935. He was born at Belleville, a suburb of Paris, in 1848. He made his theatrical début some time before 1870 at the Bataclan Theatre where he learned and mastered the secrets of stage technic. He went to the Opéra-Comique in 1877 and remained there until some years after the Great War. Though he received many offers to sing in other theatres he was faithful to the Comique because he loved it.

In the early 1920's the Comique let him go. It was a great mistake, for Fugère, in spite of his advanced years, had conserved his voice, his enthusiasm and his power to draw the public. He now transferred his activities to such theatres as the Gaité-Lyrique, the Porte Saint-Martin, the Champs-Elysées, and an untold number of houses in the provinces. Some time later he returned to the Comique, in gala performances of Barber of Seville, and won perhaps the greatest triumphs of his career.

Until his last weeks he was preparing and singing rôles and within very recent days had added new recordings to his already long list. He sang over a hundred operas, and had created many operas—by Massenet, Saint-Saëns, Messager and Charpentier, to mention only a few of the composers—and will always be remembered for his magnificent creation of the rôle of the father in Charpentier's Louise. The latter, along with Leporello in Don Juan, Bartolo in Barber of Seville, the old monk in Jongleur de Notre-dame, and Longueville in La Basoche, were some of the rôles in which he became world-famous, and with which he attracted the entire musical world to the Opéra-Comique.

Fugère was also interested in the teaching of vocal art, and in collaboration with M. Duhamel had published an important book on the subject. The point of departure for all his work was the perfect articulation of every word and syllable the interpreter has to sing; otherwise, he claimed, the auditor is deprived of both the musical and the literary meaning. He believed in and possessed perfect technic, directed by an ever-alert intellect, was an advocate of total abstinence from all forms of stimulants, and was firmly convinced that un-beautiful private life was incapable of producing durable and inspiring beauty in public.

The beauty and nobility of his own life and career and the illustrious name which he leaves in the history of opera, amply prove the rightness of the theories which he both expounded and practised.

I. S.

Vocal vs. Instrumental Music: Is There a Conflict?

Time was when vocal music set the pace and instrumental technic followed after. In the last few centuries, however, the former servant has become the master, and vocal writing has become "instrumental." In a gently ironic fable shot through with many pieces of keen and suggestive analogy, Paul Bekker, the eminent German writer on music, now acting as guest critic in New York, points to a conflict between these two ideals and the possibility that we shall find a reversion from increased mechanization of music in the next few decades.

Mr. Bekker's essay, entitled Dream at Twilight, published in Modern Music (New York), pictures an imaginary conversation between two musicians. Their dialogue runs in part as follows:

> " . . . The expansion of instrumental music in Germany . . . led people further and further astray from the naturalness of musical inspiration. . . . "
>
> "You mean to say that the great masters of German instrumental music, Haydn, possibly even Bach, started German music on the path to mechanization?"
>
> "I don't say so; it is so. The minute they made the instrument the master (whether we call it organ, piano, or orchestra), they enrolled themselves and their art under the law of the machine, which, gaining an ever wide sphere of power, finally, at the dictate of the laws of the material, became the law of all artistic creation. Thus we arrived at a complete mechanization of musical feeling, emotion, thought, impression, without being aware of it. The mechanization of today is only the last and least harmful stage of a condition prevailing for two hundred years. This condition may be characterized as the crowding out of man from music and the substitution of the mechanical apparatus for the natural musical sound, the singing voice— . . . Our task now is to gain freedom from this past; that we are face to face with a change such as we have not seen for two hundred years, seems certain to me. . . ."
>
> "And you see this new direction in the abandonment of instrumental art?"
>
> "I see it in the departure from the principle of mechanization, which is inextricably bound up with the leadership of the instrument. The instrument must serve again, and the singing voice must lead. The voice is the man, the instrument is the machine. . . . The fact that our music has become technical and mechanical is only a symptom of the spiritual impotence of the age; we have been overwhelmed by the machine and have imitated it in every field. But we must learn to set up man again in opposition to the machine. How could it be better and more effectively done than with song? This is the direction along which our young, our true composers are moving. They cannot be entirely successful yet; fragments from the shell of the egg of instrumental music are still clinging to them. But believe me, this instrumental period is drawing to a close. It must yield to a new age of vocal music, which will become the foundation of a new musical culture, of a new musical understanding."

Whatever their merits as a chart to the future, these paragraphs contain acute analysis of the present musical situation. It is true that mechanization has affected the very spirit of much contemporary music, in that composers are constantly thinking of their medium, the mechanical conditions of expression and the like.

But, like those pessimistic historians who find the cause of all economic and spiritual modern ills in the machine, Mr. Bekker neglects the important factor of the ruling class in modern society which, after all, operates these instruments for what it considers its own profit. Is it roaming too far into the fanciful to point out that professionalism, the commercial spirit, the sharpening economic struggle in the artistic world, have had far more to do with denuding music of its soulful qualities than has the invention of the pianoforte, on which Schumann was still able to poetize?

It may be assumed that the seeds of musical decadence were sown at about the time when professional concert life had its beginning—when the age of the virtuosi opened early in the nineteenth century. What has happened since that time has been a logical process. Back of it lay—however much one may deplore the fact—the very progressive spirit of the nineteenth century which substituted public concert-giving on a large scale for the discriminating but somewhat limited patronage of the feudal aristocracy. That the new system of music patronage could endure only so long as it made a profit, was plain. Many of the ills from which music is suffering today are the result of this malady in an exaggerated form. The remedy lies in a return to the practice of creating and interpreting melody for the love of it, or rather separating the business end from the pleasure of making music. This, and not any fantastic proposal to scrap the pianoforte or relegate it to a museum, is the difficult task of those who would bring renewed vitality into the art of tone.

VARIATIONS

By Leonard Liebling

Add to the list of the finest piano recitals heard in New York this winter, that of Frank Sheridan, American. Here is a modest artist of rare gifts, a sensitive stylist and interpreter, a technician of exceptional security and brilliance.

One of his peculiar qualities—a real defect these days—is that apparently he has never heard of the noble art of ballyhoo, of three sheet posters, of interviews quoting his discoveries about the real meaning of Bach, the hidden workings of Beethoven and the inner aspects of Brahms. To say nothing of which culinary *friands* must be eaten by a pianist in order to voice the subtleness of Debussy; and what indoor and outdoor pastimes are enjoyed by Frank Sheridan when he is not thinking, feeling, and playing mere music.

To my knowledge there has been no picture published of him, showing the pianist standing at the birthplace or burial spot of Frescobaldi or Paradies, or exhibiting him at the wheel of a motor car, or with a tennis racket, fishing rod, or polo mallet.

Those are dreadful omissions on the part of Sheridan and his manager, Richard Copley. Maybe the artist just likes to feel that he has something to express on the piano, and the manager lets it go at that. A strange pair.

* * *

The local managerial question is interestingly discussed by (Miss) Louis Travers, music critic of the Labor World, Duluth, Minn., in an editorial of January 19:

A CHURCH OR THE ARMORY?

That Duluth needs a municipal auditorium of some sort is common knowledge. Periodically the fact is emphasized. When the Matinee Musicale sponsored a public concert last week (the Vienna Choir Boys) and sold tickets at fifty cents each, crowds of listeners were at the First Methodist church at seven thirty, and by eight o'clock the choir loft was filled with men and women, the steps to the balcony were occupied, late-comers stood throughout the entire concert, and still more were unable to get in at all. Almost the same thing had happened there a few weeks before at Dorothy Thompson's lecture on Germany. It will happen again. Duluthians, as always, are alive and hungry for worthwhile attractions at popular prices.

The Musical Courier commented last week on the disappearance in medium-sized cities of the local manager, who in the years after the war, supplied his city with many more than the two or three attractions that are now the portion of towns the size of Duluth. Of course, there are many general causes of this shrinkage in bookings—the well-known depression, the movies, and so on. But one specific cause in Duluth is the lack of satisfactory places to present attractions. Our auditoriums are either too large or too small; we must choose between a church or an armory. The armory does for large events, but it is not a comfortable place, and patrons cannot see well from all parts of the floor. Church and auditoriums preclude reserved seats, they have no stages, the atmosphere is hardly fitting for the average attraction, and the most used church is awkward to get to. The amusing and charming operetta which the Vienna boys gave in costume as part of their program was very much hampered by lack of scenery, lighting and the cramped, makeshift stage.

No criticism of any management is intended here. In fact, compliments are in order for any person or organization who has the courage to bring entertainment to Duluth with such odds. The point is that there simply is not an available and suitable place to present visiting lecturers, musicians, or what have you; and that if there were, Duluth would have more—as it ought. The need for a medium-sized auditorium, with good hearing and seeing qualities, and which can be rented reasonably, shrieks aloud.

There is such a place in Duluth. At Second Avenue east and Superior Street stands an empty, dusty theatre—the Orpheum, relic of happier entertainment days in Duluth. Here, all ready, with no expensive building or issuing of bonds, is a pleasant theatre, built for seeing and hearing. It has been suggested and the suggestion is herewith passed on for consideration that the city either buy or lease the Orpheum. With reasonable rental from the city assured, local managers would perhaps gain courage to bring to Duluth the things Duluth is waiting for and which it supports so well when they do come. Moreover, when the tourists which the Arrowhead region attracts in summer begin pouring in, a summer stock company might be installed to help occupy the hours not always engaged by swimming and other sports. There are many evenings when persons on their way either to or from resorts would be glad of a place to spend their money for entertainment. Let's have it for them.

* * *

A. M. propels this thought: "President Roosevelt emphasizes that 'we must have a broad program.' Well, if he would examine the program of many a symphony concert he would find that it is broad as it is long."

* * *

At the Old Print Shop (150 Lexington Avenue) there is a strange musical collection—popular songs and piano pieces that treat of aviation. More surprising still, the examples date as far back as 1782, when balloon flying was still a novelty. Mrs. Bella C. Landauer is the owner of the collection, and one wonders what motive prompted her to start it.

The earliest item in Mrs. Landauer's fascinating exhibit, is The Balloon, composed by Dr. Arne, and published (1782) in London. The entire show is well worth seeing. It will continue until February 9.

* * *

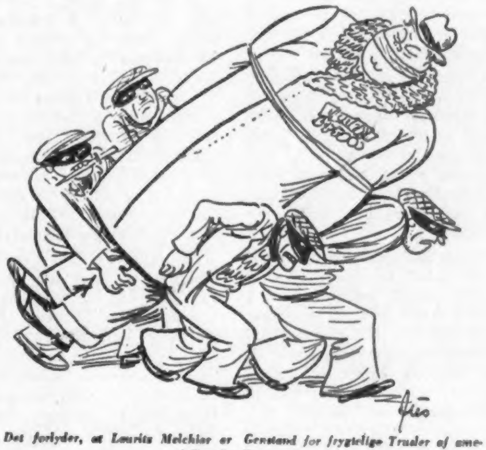
Mary Garden, now in New York, was interviewed recently and took several whacks at the music critics, which is one of her favorite pastimes. Mary scored especially with a delicious epigram: "The American critics have said that I had no voice at all. At least they cannot say now that I have lost it."

* * *

Eugene Goossens would like to know the whereabouts of a gentleman named Arthur Vosper. He is an actor living somewhere in New York and Mr. Goossens is anxious to reach him with a letter. Anyone able to oblige Mr. Goossens with Mr. Vosper's address, is requested to forward it to him, at 1316 American Building, Cincinnati, Ohio.

* * *

The reproduced sketch on this page is from the Berlinske Tidende, the leading newspaper of Copenhagen, Denmark. A false report reached there that Lauritz Melchior, the statuesque tenor of the Metropolitan Opera, had been kidnapped in New York and held for ransom. The picture shows how the Berlinske Tidende imagines the kidnapping to have been done. (Non-professionally speaking, it seems that a derrick might have been an easier medium for the job.)



Det forlyder, at Lauritz Melchior er Genstand for frygtelige Trusler af amerikanske Gangstere.

THE KIDNAPPING OF MELCHIOR.

* * *

The announcement of a newly formed Women's Symphony Orchestra in New York, conducted by the gifted Antonia Brico, leads O. W. to remark: "One of the instruments most in evidence will undoubtedly be the powder puff."

* * *

T. J. deserves space too, with his opinion that "Transcribers are musical midwives who help to give existence to other persons' creations."

* * *

"Mme. Morena Opens Her Season in Rigoletto," says a January 18 caption in the New York Sun, speaking of the recent performance at the Metropolitan Opera. The body of the article also alludes to the Gilda of the evening as Mme. "Morena." Of course the singer in question was Eidé Noréna, young Norwegian soprano. Mme. Berta Morena, as most music sharps know, was a member of the Metropolitan from 1908-1913 and has not sung there since. Mme. Morena, of German birth, far from being a coloratura soprano was essentially dramatic and won successes even in the Wagnerian rôles.

* * *

Also from the New York Sun:

Mayor LaGuardia now proposes a city symphony orchestra. With a municipal fiddle tuning plant, obviously.

* * *

"A new book just published," writes J. P. F., "is called, 'Discovering Music.' Well, I'm the curious one. Where has it been hidden all this time?"

Accompanists are the outstanding business folks among the musicians. On programs where some of the best known soloists generously donate their services, the only participant who usually demands pay, is the piano accompanist.

* * *

A penguin was heard over the radio a few days ago. Or maybe it was just another announcer.—*New York Sun.*

* * *

Roseland is a public dancing establishment in New York and how it is connected with symphony might surprise you. The explanation herewith:

New York, January 23, 1935.

Dear Variations:

Thought it may interest you to know that one of the rules strictly enforced by the management of the Roseland Ballroom is that its hostesses must attend at least one symphony orchestra concert a week, during the concert season.

Reason is odd enough. Many Carnegie Hall devotees usually drop in at the ballroom after a concert and like to talk about the music they heard. If hostesses can discuss the subject intelligently, our patrons are not only pleased with themselves but also they've found a receptive audience and become permanent visitors of the ballroom as a consequence. (I'm revealing a business secret.)

Don't you think the plan should be followed with stenographers, reception clerks and the like?

Cordially,

BERT NEVINS.

* * *

L. D. uppercuts, but misses, with the attached: "In the New York American which you brighten as the music critic, I read the hot dictum that 'Music is the universal language.' That totally new and staggering idea was not in your columns and I think that you are to be chided for not having thought of it first. The discovery has not been equalled in importance since two other Columbuses of intellect startled the world with the now famous declaration that 'Music is with us from the cradle to the grave,' and 'Music begins where speech ends.' I hope that the 'universal language' *mot* intrigued you as much as it did me."

You should read more carefully, L. D. The passage you refer to was not in the American, but in the Evening Journal of January 23.

* * *

Stella Weiler Taylor helps out a coughing and weather-bitten musical editor, with some more than welcome space-filling (meters and rhyming gladly forgiven):

Cincinnati, January 24, 1935.

Dear Variations:

I am sending you a Suite of words which I composed.

Can't you hear it done musically, with bird calls and animal growls intermingled?

It was written during a season of summer opera at the Zoo in Cincinnati, and has appeared in The Fine Arts Journal and Enquirer of that city, with the latter's kind comment: "The verses tickled the sensibilities of Zoo opera artists to such an extent that they have been posted back-stage for 'inspiration.'"

SUMMER OPERA AT THE ZOO

Said the Hairy Ape to the Marmoset:
"Tonight's 'Romeo and Juliet.'"
Yawned the Polar Bear (in water doused):
"I much prefer the score of 'Faust.'"
"Well," quoth the Fox, "the best libretto
(To my own taste) is 'Rigoletto.'"
"Ah, no! The everlasting leader"
(Observed the Eagle) "is 'Aida.'"
"They can't compare," flashed the vivid Lory,
"With Verdi's lovely 'Trovatore.'"
The Swan sighed: "I choose 'Lohengrin.'
I always like things *I* am in!"
The argument grew quite alarmin'—
The Tiger growled: "The best is 'Carmen!'"
"'Coq d'Or's the greatest I have heard,"
The Ostrich cried. "It's sure a bird!"
The Zebra wiped away a tear:
"I think Lu-chee-a is a deer!"
The Raccoon smiled, "I'm with you there!
'La Tosca' is another bear!"
"Too tragic," radioed the Giraffe,
"I want 'The Barber' to make me laugh."
"'Louise' for me," said the Kangaroo.
"I'm modern and want something gnu!"
The long-legged Heron blinked an eye:
"Then you must fancy 'Butterfly.'"
"Lion, we leave the choice to you,"
Appealed the Ring-tailed Cockatoo.
"Summer op'ry, there's no denyin',
Is all hot-stuff," adjudged King Lion.

* * *

"Oh, oh, oh," writes R. G-G., "how well these Italians know their German operas! Here's the great Italian newspaper in New York, Il Progresso Italo-Americano (January 20) speaking of a 'Preludio dei Maestri Cantori, di Strauss.'"

* * *

In the Carnegie Hall program there was the news that on January 18 Artur Schnabel played in that auditorium, a recital of Mozart, Schubert, "and Beethoven sonatas for the Benefit of the Scholarship fund of Bennington College."

SOMEBODY TOLD

by Simon Snooper

One day last week I walked into the Musical Courier offices in my customary disguise, to discover Sig. Spaeth, his bald pate shining warmly, sitting at our receptionist's desk. Could it be that Sig. had succumbed to the charms of our offices and joined our enchanting staff? I succeeded in getting some one to ask him why he was there.

"I'm a delegate from Musical America," he answered as he turned the pages of a Musical Courier file, no doubt in search of musical inaccuracies with which to write a new book. "I've scared four people away already. With time I shall ruin your business."

* * *

A letter addressed to Mr. Fritz Kreisler, *Talented Violinist,* in care of the Musical Courier, has just come to my attention. If I were writing a criticism of this letter-writer's mentality, I should say, "The lad shows great promise and with maturity and a chance to develop may become one of our major *litterateurs.*"

* * *

Harriet Cohen was the life of the small and intimate cocktail party which Sir Gerald and Lady Campbell proffered recently. Arriving late, she burst upon the scene like a slim meteor and in comet dashes rushed from one friend to another with affectionate embraces. Persuaded to try the Campbell's new piano, she played tunes from Bach to modern Spanish music of exotic flavor. Then she said farewell to everyone, put on her hat and coat, rang for the elevator—and rejoined the party. When I left at a late hour, Harriet was still playing, surrounded by Katharine Bacon, Sheridan Russell, Dennis Noble and his nice wife, Norman Notley, Helen and Horace Johnson and Sir Gerald's three graces, Pamela, Naomi and Jean.

* * *

Speaking of Harriet, I heard a tale about her the other day which you will enjoy. A friend's mother and father, very conservative Yorkshire folk, entertained Harriet as a house guest when she was touring the north of England. Harriet at that time was enjoying the fad of eating all her meals sitting on the floor, and did her best to persuade her strait-laced hosts to join her there three times a day. "Do try it," she begged. "It's really much more comfortable than eating at table. Orientals always eat their meals sitting on the floor, and they have proverbially perfect digestions.

A very familiar correspondent sent me the following penny postal card:

Dear Simon:

It's wonderful how good some singers' diction is. There's the soprano who sang on the radio the other night. She sang, Comb, comb, I love you only. I think the name of the ditty was My Hairo from the Chocolate Soldier. And there's the song, Curry Me Back to old Virginy. There's a singer with real horsey tendencies.

SOCIETY FOR THE PREVENTION OF CRUELTY TO ENGLISH.

This sounds like anonymous propaganda from a disappointed vocal teacher, and reminds me of the story you've all heard about the charming young lady who walked up to a clerk at Schirmer's and asked, "Have you any cascarets?"

The suave salesman blushed and murmured, "No, madam, but you can buy them at the nearest drug store."

* * *

Breasting the cold north wind and skipping from snow-bank to snow-bank, I sped to the distant (that is for me, who only haunts the mid-town scene of social vice) East End apartment of Mr. and Mrs. Frank Chapman. (The gentler of this twosome is known locally and to concert and radio fans as the lovely Gladys Swarthout.) The reason for the party was the celebration of Helen Jepson's coming-out at the Metropolitan.

And such a celebration. If I am any prophet at all, I'd say that young debutante will have many offers this season, and a year from now should be settled in a rich home, married to a prosperous career. For certainly the charming young lady was fêted even by other debutantes and their fond mamas, while the men, great and small, were completely captivated.

Gladys and Frank had gathered the musical and social world folk to their river-view home. Celebrities jostled celebrities until their champagne cocktails teetered perilously in their hands. Laughter, back-slapping and even teeth-mark threats (especially noted in the affectionate greeting Pierre Key gave Dema Harshbarger) resounded from wall to wall. John McCormack and his nice wife conferred with Giovanni Martinelli. Deems Taylor said "How-do-you-do?" to John Laurence Seymour (composer of the opera In the Pasha's Garden). Colette D'Arville flashed her so-white teeth in dazzling smiles at Nino Martini. Giovanni Zenatello and Edward Johnson commented on Puccini's successful La Boheme performance. Walter Kramer, Rosalie, his wife, John Majeski, Helen and Horace Johnson greeted each other with effervescent delight. Mrs. Earle Lewis and her debutante daughter chatted with Myra Kingsley and the Cincinnati Fleischmanns. Miss Sauce became more saucy when the fourth cocktail came by. And Rosa Ponselle with her entourage arrived in the midst of this hubbub.

When I hastily withdrew to keep the dinner I had with the new blonde I met last week in my favorite cafeteria, people with names were still coming. In fact, as I sneaked out to the elevator I nearly knocked over George Engles, Marks Levine and Lawrence Tibbett. Champagne is so unsteadying, my dears.

* * *

A friend of mine asked me to be his guest at the Pleiades Club dinner when Leonard Liebling put on his annual show with that organization. As I am under financial obligations to this friend, having borrowed ten dollars from him two years ago and not yet returned it, I felt it my duty to accept the invitation. Though I was sure I should be bored stiff.

You see, I have heard Leonard speak so often I know just what word is coming next. And though I grant you he is a charming lad and all that, I'd much rather listen to President Roosevelt speak over the radio, even if I do approve of everything Leonard says and nothing that the President talks about.

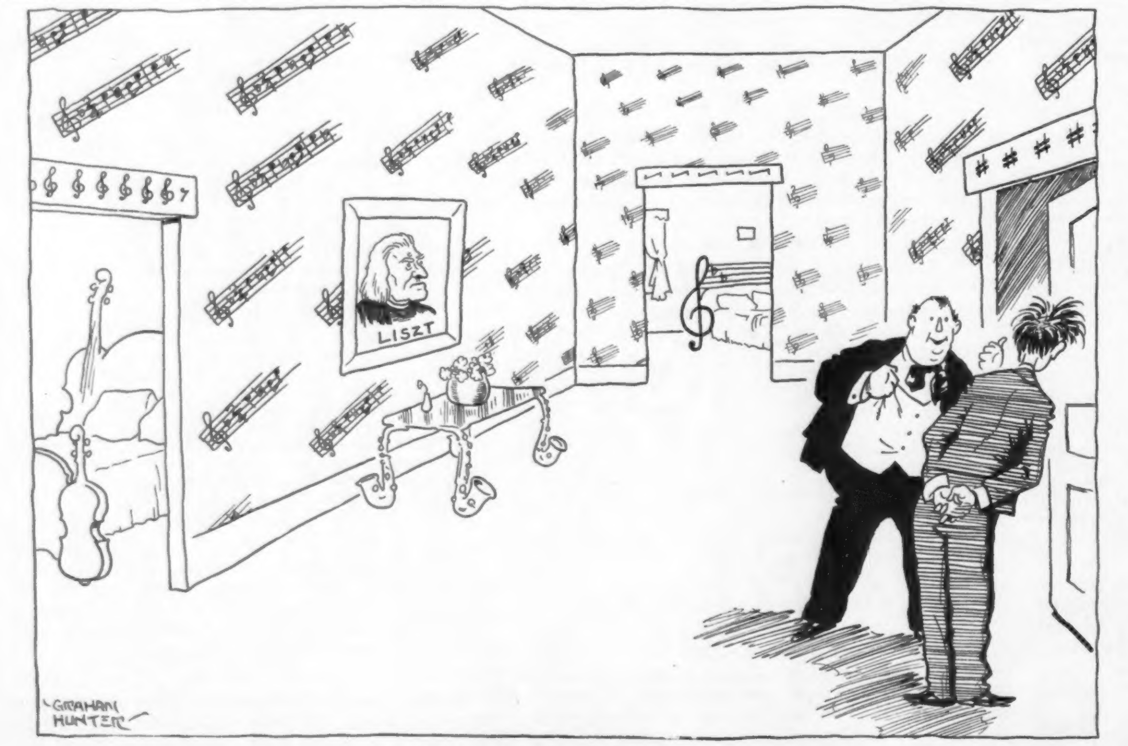
Therefore, I went to the dinner.

And, can you understand it, my children, I really enjoyed myself hugely?

In the first place, I heard a lot of gossip, most of which you are much too young to be told. In the second place, the people Leonard had inveigled into singing and playing for him—for nothing—were darned good. And in the third place, the dinner was completely digestible and the crowd held several beautiful blondes. Boy, how I do like blondes! They do something to me, if you know what I mean. Suddenly, in their company I lose all my inhibitions and become absolutely natural. (That's more than some of the blondes are themselves, I fear.)

At any rate, I had a swell time. I wasn't too tight to enjoy the tonal art of singers such as those Metropolitan celebrities Doris Doe and Hans Clemens; the magnetic piano playing of Vera Brodsky, Harold Triggs and Karl Weigert; the baritone finesse of Fraser Gange and Dennis Noble; the soprano musical charms of Rosa Low; the cleverness of Dana Suesse's composings; and the extraordinary versatility of Arthur Hartmann's violin arrangements. At the head table there were more of those highlights of the musical world with which Leonard surrounds himself, including Anny Konetzni, Helen Jepson, Henry Souvaine, Rosalinde Genet, Helen Redington, Louise Behrens, Harry Richmond, wife and daughter, Mr. and Mrs. Siegfried Kahn, Mrs. Fraser Gange, Mrs. Dennis Noble, Rosa Low's husband, Harry Loeb, Helen Redington's husband, Bert Leslie, Mr. Ratcliffe, and the other part of Helen Jepson's domestic life.

Leonard told amusing tales and the huge crowd roared at the lions. I didn't get a bit sleepy until after one a.m. If you ask me, that's a tribute, for I sleep almost as easily as Pitts Sanborn or Frank Perkins. I assure you, I can do it on the slightest provocation, even in the strangest places and positions. Try me once; you'll be surprised.



OWNER: *"I told the interior decorator I wanted a harmonious home."*
FRIEND: *"He certainly carried out your orders."*

Henriette Michelson to Be Heard in New York Recital

Henriette Michelson, who is giving an all-Beethoven recital at Town Hall, New York, on February 13, was last heard in New York in a recital five years ago. During her first years of study she was a pupil of Ferdinand von Inten, after which she studied with Emil Sauer, Harold Bauer and lastly with Tobias Matthay, and continued with Heinrich Schenker in the art of interpretation. She has played frequently in New York both in recital and as soloist with orchestra, has appeared in other American cities, and has given concerts both in London and Paris. At present she is connected with the piano faculty of the Institute of Musical Art.

OBITUARY

Mikhail Ippolitoff-Ivanoff

Moscow.—Prof. Mikhail Mikhailovitch Ippolitoff-Ivanoff, world renowned composer and one of the last living notable exponents of the pre-revolutionary school of Russian music, died here on January 28. Born in Gatchina, Russia, in 1859, Prof. Ippolitoff-Ivanoff was seventy-five years old at the time of his death, having celebrated this birthday on November 20. At the time he expressed the wish that when he died, his epitaph should be: "Here lies the most fortunate man in the world." He won high honors under the old regime in Russia, but after the Soviet rule was established he continued to receive popular favors, having been made one of the People's Artists of the Republic, and, last February, the Order of the Red Labor Banner was conferred upon him.

Ippolitoff-Ivanoff studied at the Petrograd Conservatory under Rimsky-Korsakoff. Afterward he was director of the Music School and conductor of the symphony concerts of the Imperial Russian Musical Society at Tiflis, and later held the post of conductor of the Imperial Theatre at Tiflis. For five years he conducted the Moscow Choral Society. In 1893 he was appointed professor of composition at the Moscow Conservatory on the recommendation of Tschaikowsky, and succeeded Safonoff as director in 1906. He was chosen as director of the Moscow Private Opera in 1899.

As a composer his gift manifested itself early. In 1887 his first opera, Ruth, was produced. Later works include Asya, Treason, Mtsiri and the Voroshiloff March. He is best known in America for his Caucasian Sketches for orchestra. He made an extensive study of the music of the Caucasian races, especially the Georgian, and among his books is one called A Study of the National Songs of Georgia. He also wrote Theory of Chords. Recently, he had been working on another opera, Last Barricade. The subject was the last stand of the Paris Commune in the French Revolution. R. P.

Isaak Cherkassky

Isaak Cherkassky, father of Shura Cherkassky, pianist, died on January 26 at his home in New York. Mr. Cherkassky came to this country in 1922 from Russia, where he had been a language professor. He directed the general education of his son, and the boy's mother taught him music.

Mario Pagano

YONKERS, N. Y.—Mario Pagano, teacher of voice, died on January 20 at his home here. Mr. Pagano, a native of Naples, was forty-six years old. His father was Cavaliere Francesco Pagano, singer and teacher. Mario Pagano came to America thirty years ago, and for many years maintained studios in New York. Surviving are his widow and a son. N.

Harty Opens Series as Guest Conductor of Rochester Philharmonic Orchestra

British Musician Applauded for Vital Podium Performances—Music by Bax, Delius and Berlioz Heard

Rochester, N. Y.—Sir Hamilton Harty returned to this city to commence his series of five concerts with the Rochester Philharmonic Orchestra. The guest conductor"s popularity has grown steadily with each season's appearances, as the warm reception given him by the audience testified.

His first program contained some music new or less familiar to local hearers: the Bax overture to a Picaresque Comedy, the descriptive Chasse Royale et Orage by Berlioz, and Sir Hamilton's own transcription of a Handel organ concerto. Also performed were the Delius intermezzo, Walk to the Paradise Gardens, played here last year by Harty, and the Brahms fourth symphony, which received a warmly lyric reading. The orchestra played with unusually beautiful tonal balance and with sensitivity to the leader's behests.

Soloists Presented

Harty's second concert was aided by two soloists, Raymond Wilson, pianist, and Leonardo de Lorenzo, flutist. Mr. Wilson played the Schumann concerto, and brought fresh beauty and lustre to it. Each phrase and nuance was conceived as a thing of beauty in itself, and yet this attention to detail never intruded upon the sense of the broad form of the composition. The pianist's tone and shading were a joy to hear and his technic impeccable. Mr. de Lorenzo was soloist to good effect in a Bach suite for flute and strings.

Sir Hamilton trotted out an old warhorse, Smetana's Bartered Bride overture, for the edification of his audience, and roused the orchestra to a snorting, galloping, brilliant virtuosity, with which this music should be played.

The orchestral task for the evening, however, was set by Berlioz' Fantastic Symphony, in which conductor and orchestra shared deserved plaudits. Harty has an apparent penchant for Berlioz' untrammeled works and understands how to make them effective from an audience point of view.

Recital Events

Roland Hayes sang to his usual capacity audience a program of songs by Händel, Schubert, modern French and German composers, and Negro spirituals.

A notably successful presentation of the Desert Song, Romberg's operetta, was given by the Rochester Light Opera Company. Magda Lipinski, James Liddy and John Cherry were guest performers in the principal rôles. Guy Fraser Harrison and Paul White conducted.

Carl Weinrich, of New York, was presented in an organ recital at Kilbourn Hall by the Rochester chapter of the American Guild of Organists.

Rochester lovers of the dance have been fortunate in recent weeks. Doris Humphrey, Charles Weidman, and their dance group appeared in the Kilbourn Hall series of chamber music recitals, and soon afterwards the inimitable Argentina was presented in a program of dances at the Eastman Theatre. Both performances were received enthusiastically.

T. G.

Musicales

George Bagby-Ninon Vallin Program

About 300 guests attended the matinee musicale given by George Bagby at the Hotel Ambassador on January 25, in honor of Ninon Vallin, when that French soprano sang a program of Mozart, Rameau, Hahn, Fauré, Bizet (Habanera from Carmen) Nin, De Falla, and Charpentier (Depuis le Jour, from Louise). Pierre Darck accompanied.

* * *

Verdi Club Introduces Musical Celebrities

The fast falling snows of January 23 did not hinder the presence of 100 persons at the Essex House, New York, when Florence Foster Jenkins, president, introduced as chief guests Vladimir Karapetoff, professor of engineering, and Dr. Albert Edward Brown, both of Ithaca College; John Laurence Seymour, composer of In the Pasha's Garden, performed on January 24 at the Metropolitan Opera House; Wheeler Beckett, conductor of the Richmond (Va.) Symphony Orchestra; Göta Ljungberg, soprano of the Metropolitan Opera. Arthur G. Learned amused the audience with his fanciful and detailed auras and ectoplasms, with humorous dark lantern projections. Mrs. Learned was chairman of the occasion.

F. W. R.

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Civic Orchestra Presents Events

Despite the heavy snowfall, the American Museum of Natural History, New York, was crowded on January 23 to hear Eugene Plotnikoff and his Civic Orchestra of 100 players. The Bach-Abert prelude and fugue opened the program, the chorale at the end coming out boldly. Schubert's C major symphony had an interesting performance. Between these numbers Kolman Smit, violinist, played the Bach concerto in E, with string orchestra, showing dependable tone but varying rhythmical impulse. Mr. Plotnikoff received the usual acclaim. He appeared also on January 24 at George Washington High School, and on January 27 at City College, Lexington Avenue Branch.

F. W. R.

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Marie Plant Sings for Actors' Dinner Club

Marie Plant, an artist-pupil of Alice Garrigue Mott, recently gave a program before the Actors' Dinner Club of New York. By request she sang Dell'Acqua's Chanson Provencale, numbers by Ethelbert Nevin and Haydn Wood and an excerpt from Gounod's Romeo and Juliet. This talented young artist has a coloratura soprano voice of sweet quality in a range of three octaves. She is a singer of deep feeling and accurate command of technic. The large audience, which included a number of prominent artists, applauded her enthusiastically. Before the program, Miss Sitgreaves, hostess, made an address, telling about Miss Plant and relating that at the age of two years an accident had deprived her of her sight. Notwithstanding this handicap, Miss Plant is a fine example of Mme. Mott's teaching.

Miss Plant was ably accompanied by Maurice La Farge, who, at the request of Miss Sitgreaves, played some of his own piano compositions, which were much appreciated by the audience. Miss Plant has enlisted the interest of Milton Bendiner, concert manager, who is also a violinist and pianist. Mr. Bendiner arranged this appearance for Miss Plant, and plans to present her on the radio.

S.

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Westlake Fortnightly Musicales Continue

The usual large audience attended the Westlake Fortnightly Musicale at Aeolian Hall, New York, on January 23. Otto Schlaaf and Robert Riotte, two-piano team, Carl M. Roeder artist pupils, won applause by their playing of the Beethoven Variations in the Saint-Saëns transcription; Fêtes (Debussy), Waltz (Arensky) and Rakoczy March (Hutcheson arrangement). They astonished the audience with their brilliance and finish. Frank Conlon, tenor, a William S. Brady pupil, ably accompanied by Mary Ludington, offered songs by Bury, Protheroe, Stickles and Fox, his fine lyric voice pleasing the listeners. Solomon Pimsleur, pianist-composer, performed his own Mournful Prelude, Melodious Fugue and Fantasy Ballade, receiving acclaim. His compositions are of high order.

F. W.R.

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Van Bommel-Van Messel Joint List

Jan van Bommel and Rela van Messel gave a joint recital of vocal and piano numbers at Aeolian Hall, New York, on January 21. Billed as A Visit with Two Hollanders, the artists were enjoyed by an audience of good size and much enthusiasm. Patriotic, historical, folk-song and ballad subdivisions of the program brought favorable comment, both artists appearing in costumes.

F. W. R.

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Griggs and Lanier Appear

Hazel Griggs, pianist, and Helen Lanier, soprano, continued their programs for young folks, with illustrative remarks, at the Barbizon, New York, on January 27. The size and enthusiasm of their audiences increase, a well deserved tribute to the character of the programs, as well as endorsement of the performance. Miss Griggs gave poetic lines preceding her items, which included Beethoven's sonata in G and Für Elise; a Scarlatti pastorale, which was especially well performed; Haydn's Gipsy Rondo, Goossens and Warner pieces, including the Hurdy-Gurdy Man and Toy Soldier; and the descriptive pieces, The Lark's Song, March Wind (MacDowell) and Nightingale (Nevin).

Miss Lanier's comments were altogether charming in content and presentation, including translations of such original French songs as Tan Patate, Gue-gue Solingaie (Bayou Ballads), Gai Lon La (Canadian), the German Sandmaennchen, and Neapolitan folksongs. A voice of excellent quality united with clear enunciation, make her singing distinctly enjoyable. Miss Griggs played musically sound accompaniments.

F. W. R.

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MacDowell Club Evening of American Works

Six living American composers' works were on the program of the MacDowell Club, New York, January 27, including Mokrejs, Haubiel, Beach, Lora, Hill and Riegger. A wide variety of music was performed by fifteen artists of distinctive merit, beginning with Mokrejs' Five Piano Pieces, played by Hazel Griggs. Glissando Waltz pleased especially. Haubiel's Gay Dances, clever music for piano, violin and cello, were played by the composer, Dorothy Kesner and Harriet Harding; this composer made deepest impression with his incidental music for the play, Will Shakespeare, of which the closing movement was full of deep feeling. Ruth Shaffner, soprano, Eugenie Limberg, violinist, and Dorothy Siegel, cellist, collaborated in heartfelt fashion to make three songs by Mrs. H. H. A. Beach enjoyable. The reception given this composer showed the affectionate esteem of hearers, and prepared listeners for the musical high tide of the evening. Mirage, Stella Viatoris and Rendezvous brought increasing applause, resulting in a repetition of Rendezvous, the tribute belonging largely to Miss Shaffner. A sonata in D minor for violin and piano, played by the composer, Antonio Lora, and Helen Berlin, violinist, was well done and enjoyed. Three Bach chorales by M. Wood Hill were performed by the Durieux String Quartet, and four short pieces by Wallingford Riegger, pleasant music, well played by Elmer Schoettle, closed the program.

F. W. R.

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Sponsored Artists at Madrigal Society

Eight young singers and players, sponsored by the Madrigal Society (Marguerite Potter, president) interested a good-sized audience at the Great Northern Hotel, New York, on January 27. They included Mathilda Jaekle, in Swiss costume; Elena Marisa, operatic soprano; Dorothy Dell Potter, an artistic singer of songs; Le Roy Baker, tenor, especially effective in Wells' Flying Cloud; Lois Bannerman, youthful harpist; Floyd G. Worthington, baritone of stylistic merit; Ester Gustafson, dancer, and Stanley W. Krebs, composer. Esta Pike was the accompanist, and a fairly large audience attended.

F. W. R.

Edward MacDowell Musical Commemoration Held in New York

The memory of Edward MacDowell was honored in a program held at the Barbizon-Plaza on January 24. Mrs. Edgar Stillman Kelley, chairman of the National Musical Commemoration Committee, greeted a large assembly and introduced Mrs. H. H. A. Beach, who spoke of the MacDowell Colony in Peterborough, N. H., which she called "Mrs. MacDowell's composition." Henry Woodhouse, president of the Historic Celebrations, and Dr. Harry W. Chase, chancellor of New York University, gave addresses. Mrs. MacDowell, who was to have been present, was kept away by ill health and the inclement weather.

The music program was given by the Symphony Society (department of education) of New York University, whose conductor is John Warren Erb. This group began their offerings with Mozart's sixth serenade for string quartet and string orchestra, playing with excellent unity and interpretation. Moussorgsky's In the Village and In the Crimea and Sibelius' From the North followed, all performed with finish and spirit, all the elements under firm control by Mr. Erb. The closing number was MacDowell's second piano concerto in D minor, with Modena Scovill as soloist. She has clean-cut technic, ease and poise, qualities particularly displayed in the scherzo. The audience applauded Mr Erb, his players and Miss Scovill with impartial enthusiasm.

M. L. S.

The Composer of Today

(*Continued from page 6*)

and clarity of emotion are always delightfully present, and it is of far greater importance than the bourgeois neatness of technic. The finale is rather *voulu* and overstressed dynamically, but full of enchanting tonal oases, such as the melancholy dialogue of the strings interspersed with *pizzicati*. In the closing section we find again the best Harris, wilful, fresh, whimsical, full of invention.

In his concerto, the andante presents the most striking part, and it is typical of the new American polyphonic tendency of which Sessions and Harris are the representative artists. Although the finale of the concerto contains music of exceptional force, plasticity and freshness of line, it is the andante that exhibits more fully the reality and racial roots of Harris' great talent. This andante, admirable and forceful in its emotion and in its utterance, suffices to counteract any conclusion which temporary setbacks or passing technical crudities may evoke.

The reader may be startled to find Henry Cowell in *my* galaxy of young American leaders. I am totally opposed to Cowell's creed, but am fervently in sympathy with his emotion, his cultural stand. And I admire boundlessly Cowell's integrity and almost saintlike disinterestedness and impecuniousness.

In many respects, Cowell's work is of outstanding value to American musical life. His exploring and his æsthetic application of new tone-color which he himself uses in his attractive Irish Suite for plucked piano strings; his activity at the New School for Social Research, where he has disseminated the knowledge of most extraordinary and unknown tonal cultures, music of the Latin Americans, of the Chinese, old Hebrew, Hindu races; his centre for trying out, performing, and publishing of young American composition; his efforts on behalf of American musicology, together with his admirable human and mental qualities, have won Henry Cowell the position of a leader and the esteem of every musician whose interest is broader than *l'interêt du clocher*, the interest of one's parish.

Melchior Heard in General Motors Concert Led by Hans Lange

Lauritz Melchior, leading Wagnerian tenor of the Metropolitan Opera, was the soloist with the General Motors Symphony Orchestra in its weekly concert on January 27, in the Centre Theatre, New York. The guest leader for this program, which as usual was broadcast over a national WJZ network, was Hans Lange, assistant conductor of the New York-Philharmonic-Symphony Orchestra.

Mr. Melchior sang four Wagnerian numbers, the Spring Song from Die Walküre, the Forge Song from Siegfried, Lohengrin's Narrative from Act III of that opera, and as an encore the song Träume, which served as a preliminary sketch for the love scene in Tristan und Isolde. His skillful command of tone, ideal mastery of nuance and expressive color, and perfect enunciation of the texts made his readings of these works extremely eloquent and musically effective. The highest point was reached in his voicing of Träume, which was exceptionally lyrical and poignant. The singer won repeated warm tributes from the audience.

Mr. Lange was somewhat handicapped by an assignment of unusually light numbers, including the Mignon overture of Thomas, the España Rhapsody of Chabrier, two sections from Grieg's Peer Gynt suite No. 1, Fêtes by Debussy and Johann Strauss' waltz, Wine, Woman and Song. Nevertheless, he demonstrated his full stature as a conductor in the brilliant and exquisitely nuanced performance of the Debussy nocturne, which was in many ways the highlight of the orchestral program. Mr. Lange had a cordial reception and spoke briefly at the beginning of the concert.

R. K.

Henry Holden Huss to Give Lecture Recitals

Henry Holden Huss, composer, pianist, teacher and lecturer, will give a course of four intimate lecture-recitals on The Melodic Beauties of Wagner's Ring der Nibelungen at his studio in Steinway Hall, New York. The events are announced for February 7 (Das Rheingold), 14 (Die Walküre), 21 (Siegfried) and 26 (Götterdämmerung). The first three are on Thursday mornings, the last one on Tuesday.

NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

FOR PIANO, FOUR HANDS

Symphonie, en Si Mineur; for piano, four hands; by Claude Debussy.

This is a remarkable production—an early work by Debussy written during his stay in Russia when he was a private piano tutor there at the estate of a wealthy family. Catalogues of Debussy's compositions make no mention of the opus. It was discovered recently in Soviet Russia quite by accident.

The piano duet now lying before me was at my home for a couple of weeks and during that time I played parts of it for several well known musicians and asked them to identify the composer. Not one of them guessed right, in spite of a few faint suggestions of the whole tone scale.

The music is frankly melodious with airs that sound like examples from some lesser composer of the most lush period of German Romanticism.

In B minor, the little symphonie duet, only twenty-three pages in print, divides itself into three connected parts, Allegro ben marcato, Un poco piu lento, Primo tempo et Le double plus lent.

One marvels at the naïveté of the music. It might have been the creation of Gernsheim, Berthold Tours, Heinrich Hoffmann, Carl Reinecke or some of that school. The writing is smooth, flowing, conservative and—commonplace. Not a trace of the genius who later was to do masterpieces in the domain of songs, piano works, symphonic examples, chamber music, and opera.

This duet is a real find and should be in the hands of all collectors of *ana* concerning Debussy.

Edited by N. Gilaiew (who furnishes an informative preface in Russian and French), the Symphonie is printed rather crudely on rough paper, but furnishes no hindrance to legibility. (The State Music Publishers, Moscow; Amkniga Corporation, sole American selling and distributing agents, New York.)

Reviewed by R. M. Knerr

Books

The Puritans and Music, by Percy A. Scholes.

A volume rich in curious and rare informative lore, written with outstanding scholarship and leavened with a sense of humor, Mr. Scholes' study of the attitude toward music of the Puritans in England and early America deserves high ranking as a contribution to musicology. In thoroughly documented and detailed fashion he has disproved the commonly repeated slander that the Puritans were opposed to music in every form and by their influence exerted a hampering effect on its development both in Great Britain and in this country. The book has especial significance since the so-called "Puritan" hangover in American habits of life has been so much vilified and misrepresented in recent years by liberals of the Mencken school and Freudians who found any sort of restraint intolerable. The New England descendants of the original settlers will find especial vindication in these pages from the common charge that their ancestors were philistines in art and drear "killjoys" in matters of conduct.

The beginning of the legend, as it concerns America, is traced to the work of a disgruntled Tory, the Rev. Samuel Peters, who fled to England when accused of dealings with the British, and in 1781 published a lying General History of Connecticut, in which it is asserted that Blue Laws of that colony prohibited playing "on any instrument of music except the drum, trumpet and jew's harp." Mr. Scholes adduces plenty of evidence to prove that the Puritans, though they closed public theatres in England because of the licentious nature of these establishments and their offerings, and opposed frivolous and sensuous elaborations of music in churches, as well as drunken revelry and Sunday sports and dancing, did so only when these things had come to be grave abuses. They were not hostile to the higher forms of literature, good dress or worthy music. Their ranks boasted many proficient composers and music teachers. Opera was restored in England by Davenant during the régime of Cromwell. The Puritans also performed important service in preparing metrical versions of the psalms to music including works of the better English composers, some of the earliest examples being adapted to the metre of popular English ballads. Even in instances when the Puritan influence was a restraining one, the writer shows that many eminent figures of the period not in the religious camp of the "Noncomformists" frowned on these things. In some cases, he points out, there has been a confusion of the Puritans with the Quakers, who to this day favor an extremely simple form of music in their worship. The impression of the Puritans that emerges is of a hearty, strong and brave, if simple and unpretentious people, as indeed the settlers of Massachusetts must have been to do their great work successfully.

These few lines can give but an inadequate idea of the great richness of content, the quaint and flavorsome glimpses of the life of the times, provided in this volume. The quotations from multitudinous documents on both sides of the Atlantic during a research extending over several years recreates a past era in all its living color. The volume is handsomely printed and is enriched with many reproductions of important documents, title-pages and other engravings. It bears a joint dedication to the late Oscar G. Sonneck and Henry Davey. (Oxford University Press, London; American agents, Carl Fischer, Inc., New York.)

Authentic Libretti of the Gilbert and Sullivan Operas.

Ten of the immortal Savoyard works heard during the recent American season of the D'Oyly Carte Opera Company are issued in inexpensive, cloth-bound format. Special features are reproductions of many of the "Bab" illustrations by Sir W. S. Gilbert, some of the musical numbers which are best known, and a foreword by Frederick Hobbs, company manager of the D'Oyly Carte organization. The works are: The Gondoliers, Pirates of Penzance, Iolanthe, H. M. S. Pinafore, The Mikado, Yeomen of the Guard, Ruddigore, Princess Ida, Patience, and Trial by Jury. A library of wit, satire and romance awaits the reader of this collection, the first such complete edition to be issued in America at so moderate a cost. (The Bass Publishers, New York.)

For Orchestra

Herzlich Thut Mich Verlangen (Fervent Is My Longing), choral prelude for organ by J. S. Bach, transcribed for orchestra by Lucien Cailliet.

An extremely brief orchestral transcription of Bach's beautiful and harmonically rich choral prelude. The orchestration has been skillfully done. The instrumentation is as follows: two flutes, two oboes, English horn, two clarinets in B flat, bass clarinet, two bassoons, contra-bassoon, four horns in F, three trumpets in B flat, three trombones and tuba, timpani, and the usual strings. There are parts also for alto saxophones in E flat, tenor saxophone in B flat, and piano, if the conductor desires to add these to his orchestra. The saxophones may take the place of the bassoon. There is an English horn solo of no great difficulty. Published both in score and in parts. (Elkan-Vogel Co., Inc., Philadelphia.)

For String Quartet

Serenade, op. 31, by Daniel Gregory Mason.

Chosen for engraving by the Society for the Publication of American Music last year, Professor Mason's Serenade in three brief movements possesses all the merits associated with the productions of this native composer. The thematic subjects are logically worked out; there is no little resourcefulness in scoring and in contrapuntal development and voice-leading. The second movement, based on two English folk-songs, is especially winning in melodic substance. Throughout there is the authoritative manner of a composer who has mastered the technical medium in which he works and has explored the secrets of construction of masterpieces with profit to his style. The predominating influence is neo-classic, although there is interesting use of contemporary harmonization throughout. Published both in score and parts. (J. Fischer & Bro., New York.)

For Organ

Imagery in Tableaux, preludes for organ, by Garth Edmundson.

A set of nine free variations on a simple, chorale-like melody, calling for advanced technical proficiency on the part of the organist. Mr. Edmundson reveals ingenuity in varying his melody both in matters of tempo, distribution and figuration. There is an elaborate pedal cadenza near the close, and much use of modulation and modern harmonization adds spice to an effective composition that is designed for recital purposes, rather than for church. (J. Fischer & Bro., New York.)

For Piano Solo

Petite Valse, by Max Steiner.

A graceful waltz with a well-defined theme, fairly simple in structure. The right hand performs a series of arpeggio figures in eighth-notes, while the left has for the most part a simple one-two-three accompaniment. The music modulates from key of F to D flat and there is considerable use of accidentals. Grade 3. (G. Ricordi & Co., Inc., New York.)

Four Diversions for Piano, by Sheila MacIntosh.

Simple and rhythmically vigorous, these four little piano numbers, published under one cover in the Schott Recreation Series, have a distinct descriptive quality. The titles are as follows: Follow My Leader; Rondino; Tender Greeting, and Horse-rider. They are similar to the music which children use in their games. They would thus be delightful material for young pianists. They are about Grade 2 in difficulty. (Schott & Co., Ltd., London; Associated Music Publishers, Inc., New York.)

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Songs

Go Home, My Heart; words by Edward Lockton; music by Teresa Del Riego.

A composer of many popular songs gives us a new ballad of pronouncedly tuneful qualities. The melody flows naturally with the poetic metre and has a caressing lilt faintly reminiscent of a certain well-known hymn. Although the words are not particularly profound, they strike the keynotes of "peace," "rest," "life," "love" and "home" in such a way as to appeal to the majority of listeners. The number is dignified enough for inclusion in semi-devotional programs. Published in D (range, A to D) and in F (C to F.) (Chappell-Harms, Inc., New York.)

'Twas a Dear Little Song; lyric by Mabel Constanduros; music by Stanford Robinson.

A highly fetching number for the singer who finds his or her forte in humorous and whimsical material. There is a slight tinge of Hibernian character to the words, which are romantic, buoyant and genially mischievous. The text tells in amusing fashion about the highly potent song sung by a maiden "as she sat a-sewing," which attracted a swain, and which shortly turned into a love duet. The lilting melody has a syncopated quality, and there are periodic interpolations of "Hey derry down dey," and at the end a cadenza that requires flexibility of voice. Published in D flat (range, A flat to F) and in F (range, C to A). (Boosey-Hawkes-Belwin, Inc., New York.)

For Women's Voices

The Blue Swan; for three-part chorus of women's voices (S. S. A.) by Carl F. Mueller; words by Paul S. Nickerson.

Atmospheric and poetic in its descriptions of nature, this number provides a most effective vehicle for women's chorus. The direction is "slowly, somewhat mysteriously" as the singers describe the still night and dark pool. There follows a cadenza in the piano accompaniment, then the voices narrate in a crescendo the appearance of the silver moon, the waking of the swan and its slow gliding —the latter particularly well expressed in a series of consecutive fourths. The general idiom is modern, but the work has no pronounced difficulty. (Harold Flammer, Inc., New York.)

For Male Chorus

Some Rival Has Stolen My True Love Away; traditional Surrey song, for four-part chorus of men's voices by H. T. Burleigh.

One of the fine old English folk-songs is arranged soberly and effectively for male chorus. The sturdy, appealing tune, which has an almost chorale-like fervor, is skillfully set for the four voices, the melody alternating between the first and second tenors. There are a few humming passages for one or more voices, while the others carry the words. Highly recommended. (G. Ricordi & Co., Inc., New York.)

Sweet Lillie; mountain tune arranged by Maurice Matteson; from Boone Trail Ballads and Folk-songs, compiled by Mr. Matteson and M. E. Henry.

Highly naive and amusing, this unpretentious ditty sung by a young man of the mountaineer country tells in successive stanzas of his love for the fair Lillie, whom he will wed if he can; then the fact that he is parting from her because of parental objections; finally comes the admonition, "Young ladies, take warning from me, Don't place your affection on a green willow tree." The refrain runs: "It's trouble . . . on my mind; if trouble don't get me, I'll live a long time." The words are in dialect, like that of hillbilly tunes. The melody is sung by the second tenor, while the other three voices hum, and all join in the refrain. There is a piano accompaniment. (C. C. Birchard & Co., Boston.)

For Mixed Voices

Passing By; anonymous poem (1607); melody by Purcell, arranged for three-part chorus of mixed voices (S. A. B.) with piano accompaniment by Carl Deis.

The popularity of this setting by a contemporary English writer named Purcell who died a few years ago (and not by the famous composer of that name) is sufficient warrant for preparing this choral version. The fine Elizabethan verses are well mirrored in this melody of delightful tunefulness and simplicity. The arrangement is one devoid of any elaborations, the pleasing tune being harmonized among the voices. There could hardly be a more popular choice for choral groups than this tribute to a "lady sweet and kind" whom the poet only saw in "passing by" but "will love . . . till I die." (G. Schirmer, Inc., New York.)

Our Loving God and Father; Norwegian folk-song, arranged for chorus of mixed voices, *a cappella,* by Matthew N. Lundquist; words by B. S. Ingemann.

Genuine folk feeling informs this simple but richly harmonized setting of an old Norwegian song. Its sturdy and devout melody is developed pleasingly, with occasional humming passages that add richness to the effect. The ending is on a pianissimo minor cadence. A short but excellent work for use by choirs. The text is in English. (B. F. Wood Music Co., Boston and London.)

Reviewed by F. W. Riesberg

For Violin Solo

Chant Lyrique, by Granville English. Originally known as a song, Like a Silver Star, this melodious transcription for violin by Godfrey Ludlow is somewhat in the style of Still As the Night. The introduction for piano shows the skilled musician, the melody following on the G string having depth and climax. Repetition of the melody in double notes follows; there is also a simplified repetition in single tones an octave above the first melody. Winsome and expressive music by a rising young American composer. (Gamble Hinged Music Co., Chicago, Ill.)

For Mixed Chorus and Solo Quartet

The Redeemer, a choral meditation, by Clarence Dickinson.

This is a work for church use, in Lent or Easter. A mixed chorus and solo quartet, with extra instruments if available, are necessary for performance, which consumes one hour. Helen A. Dickinson is the author or arranger of the text.

There is wide interest in religious circles in "meditations" of this character, and the volume covers this period of the year finely.

Johann Crüger, Lutheran organist of the fifteenth century, begins the work, in Dr. Dickinson's introduction for organ, based on the Crüger Liebster Jesu. This is of impressive character, working from a soft pedal main theme to a climax. The various solos have recitative introductions by tenor (Evangelist), and there is an affecting scene between Mary and The Master. Traditional melodies from the Norwegian, Polish, Bohemian, from the Cologne Gesangbuch, (1623) seventeenth century. An eight-part chorus entitled An Easter Litany, followed by another, Christians Rejoice, are both of exulting character, bringing the work to a triumphant conclusion. (H. W. Gray Co., New York.)

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New Syracuse Symphony In First Concert

Reorganized Ensemble Heard in Conductor's Arrangement of Bach Chaconne for Chorus and Orchestra—Ricci Wins Tributes in Appearance

SYRACUSE, N. Y.—On January 21 the reorganized Syracuse Symphony Orchestra, with Andre Polah of the College of Fine Arts as director, gave its first concert. The program was made up of Beethoven's fifth symphony, Mr. Polah's arrangement for full orchestra and mixed chorus of the Bach Chaconne, scherzo from Midsummer Night's Dream, and Tschaikowsky's tone poem Romeo and Juliet. This concert, the first of three to be sponsored by the Syracuse Morning Musicals, was an artistic success.

Mr. Polah has led approximately forty concerts by the Syracuse University Orchestra. Conducting the entire program without score, he demonstrated his fine artistic qualities and showed that Syracuse is capable of developing a first-class orchestra without drawing any performers from outside the city. Particularly effective was the playing of the second movement of the symphony, the Mendelssohn scherzo and the Tschaikowsky number. Mr. Polah's arrangement of the Chaconne brought him four or five recalls from an enthusiastic audience. At the close of the program he was recalled several times and finally made a short talk asking for strong support of the newly organized orchestra.

RICCI GIVES RECITAL

Ruggiero Ricci, fourteen-year-old violinst, appeared in recital at Lincoln Auditorium under the direction of S. B. Everitts on January 15. Blest with a perfect ear, and—as a result of fine training—with an exceptional technic, this lad's playing in all of the numbers requiring fine technic was brilliant. For such a young boy he has a large and full tone of fine quality. Perhaps he is still too young to play with the requisite romantic quality in the slow movements of his program; at any rate, he is already a brilliant performer. He was recalled time and again by a large and enthusiastic audience.

On January 16 the Morning Musicals presented faculty members and students of the College of Fine Arts in a local program at the Hotel Syracuse. Three voice pupils, a piano student, and Dorothy Hubbard, member of the faculty, offered an exceptionally interesting program and all of the numbers were played or sung with good spirit and fine technic.

H. L. B.

WJZWEAFWABCWOR

Richard Crooks was heard on the Voice of Firestone concert over the NBC-WEAF network on January 21....Samuel Shankman, American pianist, continues to be heard weekly in his broadcasts over WNBX. Negotiations are now under way for him to be heard in broadcasts over WOR and other stations....Ernestine Schumann-Heink recounted to radio listeners her experience of singing Way Down Upon the Swanee River for the Kaiser when she came to the microphone for her weekly Sentinels Serenade program (NBC-WEAF network) on January 27. Another feature was Edward Davies, baritone, singing the prologue to I Pagliacci.

Beginning January 27, WOR has instituted a series of composers' hours, during which American composers will present their own sonatas for violin and piano with Eddy Brown. Daniel Gregory Mason was the composer for the first program, playing his sonata for violin and piano, op. 5, with Mr. Brown. On each program the composer speaks briefly on the music to be played, and William Kozlenko acts as commentator....John McCormack marked another weekly appearance on January 30 in his programs sponsored by the Vince Laboratories....Egon Petri, Dutch pianist, was heard again (NBC-WJZ network) on January 31, when he appeared as guest soloist with the Gordon String Quartet on the NBC Music Guild program, playing the B minor quintet for strings and piano by Florent Schmitt and solos by Mr. Petri. Pitts Sanborn, music critic of the New York World-Telegram, was the commentator. Mr. Petri will be heard on February 4 over the same hook-up in a recital on the specially built NBC studio organ.

Elsa Hilger, cellist, will be guest soloist with the Newark Civic Symphony Orchestra for its radio concert on WOR todav (February 2). She plays the Saint-Saëns cello concerto in A Minor, accompanied by the orchestra, Philip Gordon, conductor.

Die Walküre will be broadcast in its entirety from the stage of the Metropolitan Opera House over combined coast-to-coast NBC-WEAF-WJZ networks, today, February 2. The performance marks the début at the Metropolitan of Kirsten Flagstad, new Norwegian soprano, in the rôle of Sieglinde, and also features Gertrude Kappel, Maria Olszewska, Paul Althouse and Friedrich Schorr and others, with Artur Bodanzky conducting....Also today, Abram Chasins gives a piano recital from WABC, and the Pro Arte String Quartet, playing in the auditorium of the Library of Congress in Washington, continues its presentation of the quartets in Beethoven's opus 18. On February 8 the quartet will take up Beethoven's opus 59 ....WABC, tomorrow afternoon (Sunday) carries another New York Philharmonic concert. Arturo Toscanini will conduct a program of works by Rossini, Beethoven and Wagner....In the evening, the Ford Symphony Orchestra goes on with its Sunday programs over the Columbia network. Victor Kolar is to conduct, with Gregor Piatigorsky, cellist, as assisting artist....On WJZ, the General Motors Symphony Orchestra, also in weekly appearance, will be conducted for its February 3 broadcast by Igor Stravinsky, with Gladys Swarthout, soloist....The same date is that of another two-piano presentation by Frances Hall and Rudolph Gruen from WEAF, in Brahms and Debussy works.

On February 4 Gladys Swarthout makes another guest appearance on the Voice of Firestone concert (NBC-WEAF). Margaret Speaks, soprano, will sing a duet with Miss Swarthout....The Columbia system (WABC) carries a concert by the Detroit Symphony Orchestra (Victor Kolar conducting), the program including Mendelssohn's On Wings of Song, sung by children of eighteen Detroit schools....Howard Barlow, acting as conductor and commentator, presents another "Understanding Music" feature from WABC, also on February 5.

The following afternoon another Curtis Institute of Music students' recital is to be heard, presenting music of Schubert performed by Eleanor Blum and Ralph Berkowitz, pianists; Marian Head, violinist; Charles Little, clarinetist; Irene Singer, soprano; Eugene Lowenthal, basso....A program from Moscow is scheduled for February 8 over the Columbia facilities, given by the Orchestra of the All-Union Radio Committee, Nikolai Anosov conducting, with Vera Dukhovskaia, soloist....Beginning February 19, the Cleveland Orchestra, under the baton of Artur Rodzinski, will present a series of eight concerts over NBC networks....In celebration of the 250th anniversary of the birth of Handel, the National Broadcasting Company plans to bring to its audiences over a nationwide WJZ network a special concert from Halle, Germany, on February 22. Under the batons of the German conductors Vondenhoff and Rahlwes, the symphony orchestra will play a Handel concerto and the Ode to St. Cecilia.

Reading Symphony Orchestra in Second Performance

READING, PA.—The second concert of the season was given by the Reading Symphony Orchestra in the Rajah Theatre on January 20, with Stephen Hero, violinist, as assisting artist. The orchestral numbers were Beethoven's Coriolanus overture, the Tschaikowsky Nutcracker Suite and Sibelius' tone poem, Finlandia. Mr. Hero played the Brahms concerto in D for orchestra and violin. This was the first performance of this work in Reading.

The orchestra, under the masterly baton of Hans Kindler, their conductor, further demonstrated the consistent progress which has marked all their concerts. Dr. Kindler's leadership has made this group one of smooth and pliant tone, capable of wide dynamic range and instantly obedient to the will of their director. Young Mr. Hero has studied under Jacques Thibaud, and is now a pupil of Louis Persinger in New York. Last summer he appeared with the New York Philharmonic Orchestra at the Stadium. In his Reading concert he disclosed a promising talent, already well developed. His temperament is one of balance and taste, and his interpretation had maturity. Technically, he is skilful and assured. There was a large audience, despite the unpropitious weather, and conductor, orchestra and soloist shared in hearty applause.

S. T.

Gladys Mathew and Ethyl Alexander Give New York Program

Gladys Mathew, lyric coloratura soprano, and Ethyl Alexander, pianist, gave a joint recital at The Barbizon, New York, on January 22. The program listed numbers by Beethoven, Brahms, Schumann, Liszt, Delibes, Koechlin, Ravel, Chopin, Garcia, Granados, Ernest Charles and Hageman.

Mu Phi Epsilon Holds Monthly Tea

Ellen Reep, contralto, of Seattle, Wash., gave the program at the Mu Phi Epsilon National Club, New York, on January 13. The singer is of Norwegian descent, and offered a program of songs by Grieg, Kjerulf, Backer-Grondahl and Sinding. Marion Anderson was at the piano.

Edward C. Harris Again Active in the East

Edward C. Harris, after an absence of five years from New York, recently located in New York and is now active as accompanist and coach. Mr. Harris has accompanied such widely known artists as Lawrence Tibbett, Paul Althouse, Georges Enesco, Sylvia Lent and Ethyl Hayden, also having been heard with Maria Olszewska, Gertrude Kappel, Gregor Piatigorsky, Beatrice Harrison, John Coates and others.

(Photo by Alexander Arkatov.)

EDWARD C. HARRIS.

While on the Pacific Coast Mr. Harris was music critic of the San Francisco Bulletin and for three years conducted the Oakland Orpheus Club of 100 men's voices, which is now in its fortieth year. He is the composer of The Birds of Rhiannow—the Bohemian Grove Play of 1930, book by Waldemar Young, scenario writer. Mr. Harris conducted this performance at the Grove in August, 1930.

At present Mr. Harris is acting as director, vocal coach and assistant conductor on the Swift Radio Hour with Sigmund Romberg. He toured in concert last spring with Paul Althouse and is playing at the New York recital of Madeleine Monnier, French cellist, on February 11.

Among his coaching pupils are Reed Kennedy, baritone, who is appearing on Will Rogers' Radio Hour and Ruby Mercer, winner of the Naumburg prize, who gives a New York recital soon.

Mr. Harris has had a number of his recent compositions published, among them male choruses, two piano numbers and songs which have been used by Tibbett.

Lucie Bigelow Rosen in Theremin Recitals

Lucie Bigelow Rosen, theremin player, after her recital in New York on January 20, completed the month with recitals at Harvard University and before the Buffalo, N. Y., Century Club, and an appearance as soloist with the Buffalo Symphony Orchestra.

Women's Orchestra Formed Under Antonia Brico

A Women's Orchestra, with Antonia Brico as conductor, has been formed and will give its first concert at Town Hall, New York, on February 18. The first is an invitation concert, and there will follow a series of three programs, to be held in Town Hall on March 16, 30 and April 13. Mrs. Franklin D. Roosevelt has been interested in the formation of the group and is now listed as one of the sponsors. The executive committee comprises Mrs. James H. Perkins, chairman, and Miss Gertrude Robinson Smith, Mrs. Raynal C. Bolling, Mrs. Hollister Sturges, Mrs. John Corbin, Walter H. Wolf, Mme. Alma Clayburgh, Mrs. John Balcom Hayward. Besides Mrs. Roosevelt, the patrons include Mrs. James Roosevelt, Under Secretary of State and Mrs. William Phillips, Mrs. Cornelius Vanderbilt, Bruno Walter, Albert Spalding, Mr. and Mrs. Sigismond Stojowski, Mrs. Myron C. Taylor, Mrs. Linzee Blagden, Mrs. Godfrey S. Rockefeller, Miss Mabel Choate, Lady Campbell, Mrs. Arthur Little, Mrs. Ogden Reid, Mrs. David F. Houston, Ossip Gabrilowitsch, Harold Bauer, Mrs. George Gartlan, Mrs. Walter Naumburg, Mrs. John Hubbard, Mrs. Avery Rockefeller, Miss Chandor, Mrs. John Henry Hammond and Mrs. Moses Taylor Pyne, Jr.

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New York Concerts

(*Continued from page* 17)

and warm testimonials of approval of her work.

Leopold Naschatier Franz Schubert's cycle of twenty-four songs, Die Winterreise (The Winter Journey) was chosen by Leopold Naschatier, basso, for presentation in its entirety at his New York recital in the Barbizon-Plaza Concert Hall in the afternoon. Mr. Naschatier has a voluminous voice of dramatic timbre. His tones are resonant and competently produced. The Schubert music was projected with authority and apt interpretative ability. Mr. Naschatier has a fine stage presence and was successful in holding the attention of his auditors throughout the program. The songs were divided into three groups—the first, comprising eight; the second, ten; the last, six—and each section was sung without interruption. Because of his good performance it is difficult to single out the songs which received the best expression, but this reviewer liked particularly Gute Nacht, Gefrorne Traenen, Erstarrung, Einsamkeit, Letzte Hoffnung, Taeuschung and Mut. Tscharna Nachatier was a sympathetic accompanist.

Other Concerts

New York Banks Glee Club, Town Hall, January 25, evening.

CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE.—The Peabody Conservatory of Music began its second semester on February 1, with an enrollment that gives evidence of the school's standing. It is now sixty-seven years since the establishment of the conservatory as a part of the foundation. created in 1857 by George Peabody; and during this time the school has won distinction not only because of the high standards it maintains but because of its comprehensive curriculum suited to meet the demand for professional musicians and teachers and to meet the need for those who wish to pursue music as a purely cultural study. The director of the conservatory, Otto Ortmann, and Virginia Blackhead, superintendent of the preparatory department, have been conducting daily examinations for the enrollment of students for the coming session. The activities of the school for this period include the continuation of the Friday afternoon recitals, believed to be the oldest concert series in the country; concerts by the students' orchestra, and the recitals in which advanced pupils in all departments participate.

One of the most recent developments of the conservatory is the Peabody Chorus, which is under the direction of Louis Robert, and now established as one of the major activities of the school through the work accomplished in the first year of its existence.

The chorus is open not only to students of the conservatory but to all others who meet the qualifications for membership. The concerts to be given by this organization promise to be among the interesting musical events in the city. The activities of the school culminate each year in the various scholarship, degree, and diploma recitals which mark the close of the school year in connection with the graduation exercises. B.

Athens College

ATHENS, ALA.—A students' recital was given at Athens College on January 21, those taking part being Helen Teaford, Sue Payne, Ethel Cox, Mary Lois Dickson, Sara Tilman, Ruth Hillis, Elizabeth Bomar, Patsy Phillis, Paul Rudolph, Barbara Perry, Helen Wood and Benelle Hornsby. They offered numbers by Chopin, Bach, MacDowell, David Guion, Liszt and Grieg.

The college will observe Bach's birthday, March 21, with a program of his compositions. The April students' recital is to be made up of all-American compositions. National Music Week will be celebrated. E. R. Naylor, Ph.D., is president of Athens College; Frank M. Church, M.M., A.A.G.O., director of fine arts; Mrs. Ben Peck, director of voice. James McClendon is the accompanist. The college has a large attendance of talented students. Three receive teachers' certificate in June. A.

Memorial Service for Sembrich Held at Juilliard School

A memorial service in honor of the late Marcella Sembrich was held on January 27 at the Juilliard School of Music, New York, where Mme. Sembrich had been a faculty member. Ernest Hutcheson, dean of the Juilliard School, delivered an address, speaking of the singer's high achievements in her career, and referring to her as a "master interpreter." A music program of works of Bach, Chopin and Handel was given. Participating were Felix Salmond, cellist; Carl Friedberg, pianist, and the school's orchestra and choir, conducted by Albert Stoessel. Many prominent musicians were among the more than 200 persons attending.

Doris Doe to Sing at Twilight Hour Program

Doris Doe, contralto of the Metropolitan Opera, is singing at the Twilight Hour of Music and Dramatic Art at the Hotel Gotham, New York, on February 3, which is also the third anniversary of her début at the Metropolitan. The series of entertainments before dinner is sponsored by Mrs. Henry V. D. Black, Dr. Edward R. Wright, both residents of the Gotham, and Bernard Levitow. Miss Doe will sing Mon Coeur s'ouvre a ta Voix, from Samson et Delila, by Saint-Saëns.

Bowdoin College to Hear Christie

Winifred Christie has been engaged to give a concert on the Moor Double Keyboard Piano at Bowdoin College, Brunswick, Me., on February 19.

I SEE THAT

The season's fifth Soirée Intime will be held at the Dornay-Culp Studios, New York, on February 8. Guest artists are Elda Vettori, soprano of the Metropolitan Opera; Lydia Van Gilder, contralto, and Jan Van Bommel, baritone. Betsy Culp will be at the piano.

* * *

Marcella Geon is presenting a lecture-recital version of Wagner's music drama, Parsifal, on February 6 at her Sherman Square Studio, New York. This takes place the week previous to the annual performance of the work by the Metropolitan Opera. Miss Geon is giving a series of these lecture-recitals on the Wagner scores at her studio.

* * *

Maggie Teyte, soprano, arrived in New York on January 24 by the SS. Europa.

* * *

Gregor Piatigorsky, cellist, was among the passengers landing in New York on January 25 from the SS. Manhattan.

* * *

Sailing from New York on the SS. Berengaria on January 25 were Florence Easton, Dr. Adrian Boult, Wilfrid van Wyck and Paul Wittgenstein.

* * *

Lajos Shuk, conductor, presents the Buffalo (N. Y.) Philharmonic Orchestra in substitution for the Cleveland Orchestra, as the closing concert sponsored by the Buffalo Musical Foundation in that city, on February 4; the Cleveland Orchestra is performing at the Metropolitan Opera House at that time.

* * *

Mrs. H. H. A. Beach's Gaelic Symphony will be performed by the New York Civic Orchestra (Eugene Plotnikoff, conductor) at the concerts of February 6, 7 and 10.

* * *

Toscha Seidel will appear as featured soloist at the gala concert in New York on February 3 to celebrate the sixth anniversary of the founding of the Needle Trade Workers Union.

* * *

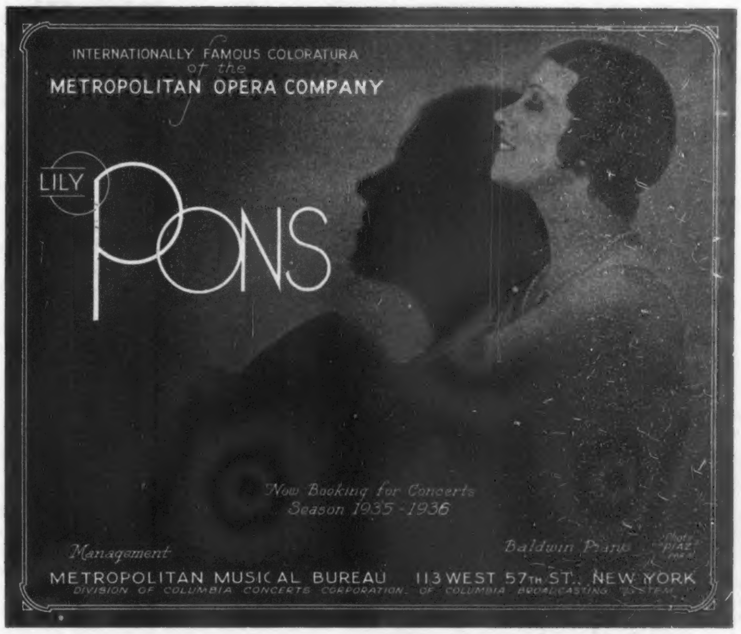
The Cornelius van Vliet Trio will play February 7 on the Princeton University Concert Course. The personnel of the trio consists of Cornelius van Vliet, cello; Charles Lichter, violin; Diana Bernhardt, piano.

* * *

The Tollefsen Trio gave a program of all-Brahms music for the National Arts Club, New York, on January 23, Vernon d'Arnalle, baritone, assisting. The sonata, op. 100, and trio, op. 87, were the instrumental items performed.

* * *

Anastasia Rabinoff, soprano, offered a vocal program in five languages at the Savoy-Plaza, New York, on January 23, singing Boris Levenson's The Room of My Dreams in her last group.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Paris Hears New Works and Eminent Artists

(*Continued from page 5*)

be called, deals with poor and as yet unknown Lully, amorously scraping his fiddle under Ninon's balcony. Ninon turns Jean-Baptiste a cold shoulder, and the future potentate of opera and favorite of the King, decides to throw himself down a well and thus end his despair. The pastry-cook, however, happens to be nigh and lays on a restraining hand. He gets Lully to repent his destructive design, and to improvise a tune—Au Clair de la Lune—on his violin. Everybody listens, enchanted. Ninon comes out on her balcony, makes eyes and signs at Lully, he makes eyes and signs at her, and that is the Guitry libretto.

MUSIC IN "PERIOD" STYLE

The musical score is "period," that is, Mr. Barlow's originality consisted in surrounding the story with music suggestive of its epoch. This did away at once with the feeling that he was obliged to be modern, and allowed the musician to put together a score in which lightness of touch, humor and superficiality of sentiment are the principal features. Chances are it will not upset anything on either side of the Atlantic, but at least it is not unpleasant and if the reader of these lines has experience with the voluntary modernism of these latter years, he will concede that Mr. Barlow has herein been made a compliment. The best numbers of the operetta are the overture; a trio Dites-moi pourquoi; Le Quartier Saint-Eustache, and Vive la vie (sung by the baker); the "Good-evening" music, as night falls; the aria which Lully intones on the brink of the well; and the Au Clair de la Lune tune and variations. The interpretation was insufficient and another reminder of the terrific responsibility that rests on the shoulders of those to whom is entrusted the first public performance of a musical composition. M. Cloez conducted. The cast comprised Mlle. Grandval (Ninon), Vieuille (Pastry Cook), Pujol (Lully), Genio, Enot, Mlles. Matheo, Bernadet, Legonley, Gallot, Gandel, Leconde, Drouot, and a parrot.

A TONE-FULL OCCASION

Elmanites flocked to the Gaveau Hall to hear Mischa in his Paris annual. Accompanied by Marcel van Gool, he played a program which someone characterized as "not at all easy." If music is primarily tone, as some persons have claimed and others continue to claim, this evening may be likened to a tidal-wave, though of course much more welcome and agreeable than such disturbing phenomena. It soared, it swelled, it mounted. It rose, floated, throbbed. It breathed, gushed, murmured. It sighed, it whispered, it sang. It exhaled, it melted, it burned. It thrilled, it caressed, it consoled. On, in, and through every note of the Bach and the Bruch G minor concertos, the Brahms D minor sonata, pieces by Mendelssohn-Kreisler, Falla-Kreisler, Chopin-Wilhelmj and Vieuxtemps, not to overlook the extras, of which Air on the G string, by Bach, was utterly memorable.

SZIGETI DELIGHTS

The third Monday Morning Charity Musicale at the American Women's Club was a great success. It was given by Joseph Szigeti, violinist, and Nikita de Magaloff, pianist, and was attended by a numerous and applausive gathering consisting principally of the "female of the (American) species." Szigeti interpreted with his wonted linear refinement and sense of tone evaluation, sonata in A, by Brahms; Chaconne, by Bach (*the* Chaconne to more than one hearer); sonata, by Debussy; and pieces by Bloch, Bartok-Szigeti, Stravinsky, and Scriabin-Szigeti, of which group the latter, a study in thirds, was entrancing. The pianist did the fantasy in F minor by Chopin, on his own, and he too was appreciated. The concert was followed by a luncheon at which Mr. and Mrs. Szigeti were the fêted guests at Adelaide Eakin's table of honor.

ENSEMBLE ADMIRED

The Budapest String Quartet, which every so often comes this way to brighten up the musical horizon, gave two successful concerts in four days at Gaveau Hall. At the first, Mozart E flat, Beethoven E minor and Schubert G major quartets were delivered; at the second the customers enjoyed and applauded a Mozart Divertimento for trio and Haydn (D major) and Beethoven (C sharp minor) quartets. The most admirable feature of the work of the Budapest Quartet (both séances, unfortunately, could not be heard) would seem to be an uncommonly fine ensemble. These men have practised themselves into a state that spells nigh perfection, and everything sounds so smooth and meticulously laid out, one is easily disposed to overlook a certain want of warmth in the expression and to call it a worthwhile evening.

AMERICAN CHURCH SPONSORS CONCERTS

An interesting feature of the concerts of the Student's Atelier Reunions, which are given Sunday night in a hall in the American Church in Paris, is the presence of so many people who, one would judge, had long since outgrown their student days. But then, the term is elastic and one can always be a student of something—of the co-eds, if a class-attending young buck, of a variety of things, if out of school, and afloat on what the preachers are wont to call the sea of life. These reunions, therefore, attract large and studious audiences. An artist, or artists (literally) offer a concert, in the middle of which the director of the meetings makes some encouraging and edifying remarks, and after which there is great applause for the performer (or -ers), a cup of chocolate for everybody, and a notice next day in the American paper.

One such evening was given the other Sunday by Mignon Nevada, soprano of the Covent Garden and Paris Operas, and daughter of Emma Nevada. Both Miss Nevada and Therese Duroziez, who accompanied her, "know their stuff," as a collegiate remarked, and the repeats and encores that had to be given bore out the sagacious opinion. Miss Nevada's bill of fare was designed to suit a variety of tastes. There were songs and lyrics by Bellini, Purcell, Boito, Thomas, Chadwick, Fauré, Szulc, and many others, all of which were presented stylistically and with considerable personality.

RENDERING UNTO CAESAR . . .

Every now and then old Julius receives his dues. One such occasion has just transpired, namely the bestowal of "red riband" honors by the French Government. Jacques Rouché, Director of the Paris Opéra, was promoted to the rank of Grand Officer; Gabriel Pierné, composer-conductor, Marcel Dupré, composer-organist and Emile Vuillermoz, music critic, were made Commanders. Those receiving the distinction of Chevalier, or Knight of the Legion of Honor, were: Henri Collet, composer-music critic; René Delaunoy, director of the Conservatory of Metz; Ninon Vallin, Mme. Capredon and Jane Bathori, sopranos; Rohozinski, Polish-French composer; Zighera, violinist; Eugene Bigot, orchestral conductor; Moyse, flutist.

Two Orchestras Active In Denver

Resident Symphonic Organizations Present Soloists—Mark Wessel Appears as Pianist in Own Work—Jeannette Vreeland Is Fêted Vocalist

DENVER, COLO.—The second concert by the newly organized Denver Symphony Orchestra showed considerable advance over its first appearance a few weeks ago. Conductor Horace E. Tureman had selected a program which was well within the scope of the organization. It opened auspiciously with Respighi's delightful suite, The Birds, and closed impressively with the Prelude and Love-Death from Wagner's Tristan und Isolde, in which Jeannette Vreeland, a former Denverite, supplied the soprano part with such success that she felt compelled to repeat it. Other numbers by the orchestra were the prelude to the opera Khovantchina by Moussorgsky and In the Village from Ippolitoff Ivanoff's Caucasian Sketches. Miss Vreeland gave further variety to the program with two arias, one from Verdi's Aida and the other from Korngold's Die tote Stadt. Delibes' Les Filles de Cadiz was her vociferously demanded encore.

CIVIC ORCHESTRA HEARD

The third concert by the Civic Symphony Orchestra (Mr. Tureman, conductor) brought for its chief number the Franck symphony in D minor. Alfven's Midsummer Fantasy furnished an exhilarating and pleasing close. Between these numbers Mark Wessel, teacher of piano and composition at the University of Colorado, played his Scherzo Burlesque for piano and orchestra, which proved a brilliant, well-made composition with mildly modern tendencies and introduced Mr. Wessel as a pianist with adequate technical equipment and excellent craftsmanship as a composer.

Blanche Dingley-Mathews School presented Clara Belle Troxel, pianist, in the third of its artist-pupils series. Earlier in the series Dorothy Johnson, pianist, and Reginald E. Gorton, baritone, appeared.

Denver Musicians' Society at its last monthly meeting presented an interesting program of vocal and instrumental numbers by local composers. Outstanding among these were compositions by James Sykes and Newton H. Pashley.

G. S.

MRS. H. H. A. BEACH,
American composer, speaker at the MacDowell Commemoration in the Barbizon-Plaza Concert Hall, New York, on January 24. (Photo by Lomax Studio.)

Jean Sinclair Buchanan to Give Lecture Series on Early Clavier Music

A series of four lectures on Early Clavier Music (illustrated at the piano) will be given by Jean Sinclair Buchanan on the four Tuesday mornings in February at the Carl Fischer Recital Hall, New York. The programs are under the auspices of Carl Fischer, Inc. February 5, the subject will be early clavier instruments; 12, early clavier music; 19, the clavier music of J. S. Bach; 26, modern music in the old style.

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Music in Berlin

(*Continued from page* 5)

more than enough to permit one's captivation by the glory of Mozart's genius and in proportion as the quality of the performance is in evidence, do the problems of the opera's dramatic text disappear. The work makes exacting demands on the singers and all of them were superbly met. Kipnis as Sarastro charmed with his *bel canto* and in the Osiris Aria evoked prolonged applause. Roswaenge as Tamino revealed himself as a singer of wellnigh flawless beauty. Domgraf-Fassbaender as Papageno, vocally well-endowed, elevated the buffo style of his rôle above the clownish level to which it can so easily fall. Lemnitz as Tamina, and Berger as Queen of the Night completed a striking ensemble. A packed house overlooked no opportunity to acknowledge with grateful enthusiasm the perfection of this delightful offering.

PHILHARMONIC SUBSTITUTIONS

The resumption of the Philharmonic series, which was interrupted by Furtwängler's departure, was entrusted to Eugen Jochum (general music director of the Hamburg Opera) and was heard by an audience which, in point of numbers and quality, was not at all typical of Furtwängler's following. The stubborn refusal of Furtwängler's admirers to be present was mute testimony to the extraordinary popularity enjoyed by Berlin's music idol.

The program commenced with Deutschland Über Alles, followed by the Horst Wessel song, the audience standing with right arm extended in salute. The Egmont Overture (Beethoven) followed. Then came Beethoven's G major piano concerto (in which soloist Frederic Lamond found much poesy and whose passage work he accomplished with meticulous delicacy) and Beethoven's seventh symphony. Jochum has adopted the outward characteristics of Furtwängler's corkscrew hand movement and staggering down-beat, but has not as yet acquired the rugged grandeur and deeply poetic insight Furtwängler brings to his readings of works like the seventh. The visiting conductor, who had no small task in substituting for his adored colleague, was accorded a cordial reception.

The César Franck symphony is perhaps less known and understood in Germany than in any other country where music plays a vital part in the lives of the people. By bringing it to the attention of Berlin music-lovers as he did at his fourth concert with the Philharmonic Orchestra, Kleiber rendered the noble composition signal service. He made its inspired pages easily comprehensible, and with more frequent performance there is no reason why this symphony should not be as beloved here as it is in other countries. At present there seems to be a tendency here towards program music, but the unreserved success of the Franck symphony also shows that there is plenty of room for absolute music. Schubert's Unfinished brought the program to an impressive close—so impressive that awed silence prevailed in the hall before a hand dared break the uplifting spell. Than which no greater tribute can be offered a conductor.

PIZZETTI CONCERTO HAS GERMAN PREMIÈRE

At the same concert Pizzetti's cello concerto was given its first performance in Germany, with Enrico Mainardi as soloist. It is an imaginative work and beautifully orchestrated in that its discreet balance of tone never forces the soloist to resort to violent measures in order to be heard. A certain Gregorian influence, pleasantly contrasting with a flow of Italian lyricism, is felt, and an unusual effect was obtained where the composer has the cello and snare drum alternating in solos. Mainardi brought to the work warmth of temperament and tone and a bow arm that could be lighter and yet determined, though his left hand was by no means infallible. Pizzetti, whose fame rests principally upon his achievements in opera has here made an eloquent attempt to enlarge the cello repertoire, and his skillful avoidance of the weaknesses of the instrument is one of the best reasons why this concerto might well be added to any cellist's programs.

Gieseking's second recital before a packed house at the Bach Saal was received jubilantly. It was a three hour program and could only be concluded by the darkening of the hall. The dry, brittle tone so admirably suited to the character of Busoni's transcription of the Arlecchino Sonatina, and the impressionistic tone coloring given the Debussy pieces, revealed once more the versatility of Gieseking's art.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Ethel Newcomb is teaching this winter at her studio in Whitney Point.

Gordon Balch Nevin, organist, gave the second of a series of recitals on the new organ at the West Presbyterian Church.

Joseph Knitzer, a pupil of the late Leopold Auer, is to appear in a recital at a meeting of the Monday Afternoon Club.

I. S.

PHOENIX, ARIZ.—Dr. Frederick A. Stock, director of the Chicago Symphony Orchestra, conducted the massed orchestras of the Salt River Valley educational institutions in a concert at the Phoenix High School Auditorium on January 24. In addition to the two orchestras of the Phoenix High School, those of the several neighboring high schools, the Phoenix Junior College, and the Tempe State Teacher's College participated in the event. Dr. and Mrs. Stock are spending a winter vacation in Phoenix, where they are guests at Jokake Inn.

The Orpheus Club, male chorus of ninety-five voices, presented the first concert of its fifth season at the High School Auditorium on January 15. Marie Sidenius Zendt, Swedish soprano, was guest soloist of the evening, accompanied at the piano by Norma Rasbury. Raymond F. Marquis, director of the chorus, conducted entirely without scores as is his usual custom. Orley Iles accompanied at the piano.

The Phoenix Musicians' Club held its annual MacDowell Silver Tea at the home of Mrs. M. E. Templeton on January 21. Mrs. T. J. Prescott, state chairman of the MacDowell Memorial Fund of the Arizona Federation of music Clubs, arranged a varied and interesting program of MacDowell works and compositions by MacDowell Colony residents. Participating were Alvin Thomas, pianist; Lois M. Stockton, soprano; Mrs. George Sellers, pianist; Marie Merrifield, soprano; Cora Lee Machell and Mrs. John D. Harris, in violin duets; Helen Boyle Haworth, contralto; Leah Stanley Hurlburt, pianist.

Maude Pratt Cate, Phoenix pianist, gave a lecture on Mendelssohn at the Unity Truth Centre on January 21. This was the third in a series of lectures she is giving on the lives of noted composers. E. S.

PROVIDENCE, R. I.—The Paulist Choristers (Father Finn, conductor) gave a program of music at the Metropolitan Theatre, under the auspices of the Knights of Columbus. The floating quality of the tone of this carefully trained choir as well as the balance of tone are remarkable. The lyric quality of How Lovely Are Thy Dwellings (Brahms), Father Finn's own carols, numbers by Palestrina and madrigals (Binet and Gavaret) was everywhere in evidence. Henri Marcoux, Emile Cote, Lawrence Dunne and Bernard Sweeney appeared as soloists.

For the New Year's musicale, the Chaminade Club presented the Goding-Thiede-Zeise Trio at the Plantations Club Auditorium. This trio of gifted artists played a severely designed program, consisting of trios by Loeillet, Pizzetti and Brahms, in finished style, with faultless technic and intonation and fine understanding.

The Community Concert Association offered Nathan Milstein, violinist, for its second concert in the Metropolitan Theatre. A capacity house was spellbound by his presentations. His program included several numbers for violin alone, which he played with delicacy and technical finish. He was recalled many times. He was ably assisted at the piano by Leopold Mittmann.

MRS. EDGAR STILLMAN KELLEY, *Mus. Doc.,* *chairman of the MacDowell Commemoration at the Barbizon-Plaza Concert Hall, New York, on January 24.*

The Colonial Daughters of the Seventeenth Century gave a musicale in the Music Mansion. It consisted of a short organ recital by Blanche Nathalie Davis and the singing of English lyrics by Elizabeth Cushman, lyric soprano, assisted by Elizabeth Bates Wiley at the piano. Many of the songs were presented in costume.

Memorial Day for Edgar John Lownes was celebrated at Brown University by an organ recital in Sayles Hall played by Charles Courboin. He gave a program of classic numbers in a masterly fashion. Particularly enjoyed by the large audience were choral No. 3 and Cantabile (Franck).

The winter concert of the Providence Festival Chorus was held in the Metropolitan Theatre (John B. Archer, conductor). The chorus made an excellent showing, singing their several numbers with gusto and verve. At all times their work was precise, correct in intonation and well shaded. In the humming chorus, Voix Celestes (Alcock) they maintained fine balance. Attilo Baggiore, tenor, was soloist, scoring several recalls. His voice is pleasing. He sings in tune and with excellent diction in English. He was accompanied by Mme. Pieretto Bianco. George Faulkner was accompanist for the chorus.

The Brown University and Pembroke College Orchestras, assisted by Mildred Pansy, pianist, gave their mid-winter concert in Faunce House Theatre, under the direction of Prof. Arlan Coolidge.

The Chopin Club held its Guest Night Concert in Memorial Hall on the stormiest night, thus far, of the winter. Putnam Aldrich, harpsichordist, not only played delightfully, numbers by Byrd, Purcell, Handel and Bach on his chosen instrument, but accompanied Elsie Lovell Hankins, contralto, who sang charmingly songs by deSermisy, Scarlatti, Purcell and Rameau. B. N. D.

Kroll-Britt-Sheridan Trio to Play Modern Works on Tour

The Kroll-Britt-Sheridan Trio, on the occasion of their appearance in Santa Barbara, Cal., will play a program of modern music including trios by Roy Harris, Waldo Warner and Bach-Casella, and also a Frank Bridge sonata for piano and violin which was first performed at the recent Pittsfield, Mass., Festival. In Washington, D. C., where the trio will appear in the near future, the program is to include numbers by Ravel and Brahms.

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Metropolitan Opera

(*Continued from page* 5)

Picco (Schaunard), Giordano Paltrinieri (Parpignol), Ezio Pinza (Colline), Pompilio Malatesta (Alcindoro and Benoit) and Carlo Coscia (A Sergeant). Vincenzo Bellezza gave a lively reading of this tuneful and compact score, and the artists were rewarded with strenuous applause for their able performances.

LA GIOCONDA, JANUARY 21

Ponchielli's colorful opera of treasons and strategems was sung for the second time in the New York season of the Metropolitan, there having been also a Brooklyn hearing of this work. The cast had one change, in that Rose Bampton appeared as Laura, a rôle which she sang with beautiful tone and dramatic power. The others in the cast were Rosa Ponselle as a highly dramatic and vocally opulent Gioconda, dominating the stage at her every appearance; Giovanni Martinelli, in brilliant voice as Enzo, his singing being one of the strongest features of the production; Gladys Swarthout, a vocally rich and appealing La Cieca; Armando Borgioli as Barnaba; Virgilio Lazzari as Alvise; and in other rôles, Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Pompilio Malatesta. The chorus and ballet performed their parts with credit. Ettore Panizza again conducted a performance of high dramatic intensity and musicianly smoothness. The audience was large and warmly approbative of the singers.

AIDA, JANUARY 23

The second Aida this season was given on the evening of New York's blizzard, but the almost capacity attendance revealed the Metropolitan opera-goers as more Verdi-bound than snow-bound. Maria Müller (Aida) and Giovanni Martinelli (Radames) were at the head of a cast which enlisted also Maria Olszewska (Amneris), Lillian Clark (A Priestess), Giuseppe De Luca (Amonasro), Louis D'Angelo (The King), Ezio Pinza (Ramfis) and Alfio Tedesco (A Messenger).

Mme. Müller is eminently fitted both by virtue of her voice and dramatic ability for the rôle of Aida. She was in brilliant singing estate and scored a triumph with the appreciative audience. Martinelli brought down the house with his well-known portrayal of Radames. Celeste Aida was magnificently voiced by this master and at this point in the opera the listeners' demonstration of enthusiasm lasted several minutes. Mme. Olszewska's Amneris shows no improvement since the opening of the season; also, she was not in good voice. DeLuca is reliable for an artistic vocal and dramatic contribution in any opera in which he appears. Ettore Panizza held potent sway of the baton.

MANON, JANUARY 24

A delegation of veterans of the French Foreign Legion, who attended the performance in uniform, gave a picturesque and colorful note to the second hearing this season of Massenet's Manon. The cast was headed by Lucrezia Bori in the title rôle, her exquisite impersonation (one of the most delightful on the contemporary opera stage) impressing again by its vocal clarity, pathos and appeal, and its poignant and affecting dramatic power. She had many ovations after the various solo arias of the part. Dino Borgioli as Des Grieux was competent both as singer and actor. It is one of his best parts, to which he brings skill in vocalization and enunciation, though his is not an overwhelmingly romantic conception of the rôle. Giuseppe De Luca as Lescaut and Leon Rothier as the Count Des Grieux were other principal singers whose work was of a familiar routined surety. The cast included also Lillian Clark, Philine Falco, Irra Petina, Angelo Bada, George Cehanovsky, Paolo Ananian, Max Atlglass, Arnold Gabor and Gina Cola. Louis Hasselmans conducted with much verve and authority. The chorus sang spiritedly, and in general the traditions of this typically Gallic work were realized most effectively under Desire Defrere, the new stage director. The audience was warm in its tributes to the artists, who had numerous curtain calls after each act.

GÖTTERDÄMMERUNG, JANUARY 25

Götterdämmerung, the finale to the Ring sequence, was presented in all its somber splendor at the Metropolitan on Friday night before a huge and intently interested audience. Gertrude Kappel took the part of Brünnhilde, giving a performance of poignant beauty as the object of Siegfried's unwitting betrayal. Lauritz Melchior was Siegfried, a stately warrior, heroic in appearance and in tone. The Gibichungs were Dorothee Manski (Gutrune), Friedrich Schorr (Gunther) and Ludwig Hofman (Hagen). (It is apparent that Siegfried lived in very rude and uncultured times. If he had ever attended an opera he would have been too wise to stop in a household made up of a contralto, a baritone and a basso). Gustav Schützendorf was Alberich. All these were impressive in their varying degrees of villainy. Maria Olszewska made an impassioned and vocally appealing Waltraute, and the Rhine Maidens (Editha Fleischer, Phradie Wells and Doris Doe) and the Norns (Doris Doe, Irra Petina and Dorothee Manski) provided interludes of vocal effectiveness. Completing the cast were Max Altglass and Arnold Gabor. Bodanzky conducted.

ROMÉO ET JULIETTE, JANUARY 26 (MATINEE)

The reappearance of Gounod's melodious and tasteful setting of Shakespeare's tragedy in the repertoire also brought back Charles Hackett, American tenor, for the season as Roméo. The other rôles were sung by Eidé Noréna, as a charming Juliette; Gladys Swarthout, Stephano; Henriette Wakefield, Gertrude; Giuseppe De Luca, Mercutio; Leon Rothier, Friar Laurent; Angelo Bada, Tybalt; Max Altglass, Benvolio; Millo Picco, Paris; Paolo Ananian, Gregorio; Louis D'Angelo, Capulet; and Arthur Anderson, Duke of Verona.

The performance was an unusually satisfying one, both as to scenic and musical elements. Mr. Hackett's impassioned and eloquent Roméo, sung throughout with mature skill and stage effectiveness, deserves to rank among the best interpretations of this rôle on the stage today. Mme. Noréna, an appealing and beautiful figure as the heroine, is also a mistress of her art. As a stylistically expert protagonist of Juliette, she gave particular poignancy and emotional values to the lyrical scenes of the final acts. Her diction was exemplary, her tone admirably colored, and her acting always in the picture. Miss Swarthout sang Stephano's one important air with sumptuous tone and superb musicianship—a high spot of the performance. Mr. De Luca's Mercutio, though not wholly Shakespearean in dramatic style, was vocally proficient. Mr. Rothier's Friar, as always, was sung with artistry and sincerity, while Miss Wakefield filled the nurse's rôle with discretion, dignity and unobtrusive vocal skill. The chorus, particularly in the prologue, sang smoothly and with good tone qualities.

Louis Hasselman's reading of the score is one of long familiarity and the stage direction, under Desire Defrere, seemed to have added smoothness and taste. The dance episode in Act I was slovenly and not well costumed.

TRISTAN UND ISOLDE, JANUARY 26

Wagner's Tristan und Isolde was repeated for the Saturday night audience, enlisting a cast consisting of Anny Konetzni (Isolde), Paul Althouse (Tristan), Doris Doe (Brangäne), Ezio Pinza (King Marke), Friedrich Schorr (Kurvenal), Arnold Gabor (Melot), Hans Clemens (A Shepherd and A Sailor's Voice) and James Wolfe (The Steersman). Karl Riedel conducted, in place of Artur Bodanzky, who was indisposed. The four artists listed first made their premier appearances in this music-drama of the season. Mme. Konetzni revealed herself to be an excellent Isolde and was fêted for her dramatic singing and acting by the appreciative audience. It was her farewell performance this season. Mr. Althouse's success in Wagnerian rôles is generally known and Tristan is one of his superb characterizations. Miss Doe gave a well conceived vocal and histrionic delineation. Mr. Pinza would seem to be better suited to Italian and French opera than to the demands made upon him as Wagner's King Marke. Mr. Clemens was again in prime form and gave a notable contribution to the success of the evening. The others were competent in their parts.

SUNDAY NIGHT CONCERT, JANUARY 27

The concert of Sunday night enlisted the gifts of Lucrezia Bori, Lillian Clark, Doris Doe, Dino Borgioli, Alfio Tedesco, Armando Borgioli and Ezio Pinza, together with the usual backgroumd of the Metropolitan Opera House Orchestra. Wilfred Pelletier and Pietro Cimara conducted. The instrumental preface to the program was the overture to Flotow's Martha. Armando Borgioli then scored in the aria Largo al factotum from Rossini's Il Barbiere di Sivigilia and later in one from Andrea Chénier. Miss Clark was applauded for her singing of Micaela's aria from Carmen, and Mr. Tedesco followed with an effective projection of an excerpt from Faust. Miss Clark and Miss Doe joined in the duet from the second act of Madama Butterfly. Mr. Pinza's appearances were in the La calunnia from Il Barbiere and the monologue from Boris Godounoff. He earned plaudits amounting to an ovation.

MARIE PLANT,
artist-pupil of Alice Garrigue Mott, appeared recently before the Actors Dinner Club of New York.

Miss Doe was heard in the aria O don fatale from Don Carlos and Mon coeur s'ouvre à ta voix from Samson and Dalilah. She was in excellent voice and the audience took keen delight in her singing. Dino Borgioli displayed his rich vocal art in Una furtiva lagrima from L'Elisir d'Amore. Mr. Tedesco and Armando Borgioli were heard in the Act I duet from La Gioconda.

The conclusion to the concert was excerpts from Act III of La Boheme, with Miss Bori as Mimi; Miss Clark, Musetta; Dino Borgioli, Rodolfo; and Armando Borgioli, Marcello. This was a brilliant finale, and the audience showered applause on the four participants.

Events in Chicago

(*Continued from page* 14)

damage had been done his car, he slipped on the icy pavement and fractured his right leg in three places. He will be confined at the hospital for several weeks.

VIOLA COLE-AUDET PRESENTS PUPIL

Alyce Lavinia Martin was presented last month in piano recital by her teacher, Viola Cole-Audet, in the recital hall of the Chicago Musical College. A program made up of the Bach Italian concerto, a group of Chopin, Schumann-Liszt's Frühlingsnacht, Debussy's Reflets dan l'Eau and Mme. Cole-Audet's Capriccio Espagnole brought out the fine pianistic qualifications of the young artist and showed her a worthy disciple of Mme. Cole-Audet's efficient piano method.

AIDA VANOS SCORES IN CONCERT

Aida Vanos, soprano of the Chicago Grand Opera Company, an artist-student from the class of Mr. and Mrs. Herman Devries, was the soloist on January 24 at the thirty-fourth annual banquet of the Chicago chapter of the American Institute of Banking at the Union League Club. The bankers and their friends showed enthusiastic delight in Miss Vanos' singing. RENÉ DEVRIES.

Traviata Sung at Hippodrome

A Saturday evening performance of La Traviata was given at the New York Hippodrome by the Chicago Opera Company (Alfredo Salmaggi, director) on January 26. The leading rôles were sung by Lola Monti-Gorsey as a moving and dramatically effective Violetta; Rolf Gerard as a lyrical and accomplished Alfredo; Claudio Frigerio as a suave and artistocratic-voiced Germont, whose singing ranks him among the best native baritones now to be heard on the opera stage. The remainder of the cast included Louise Cronheim, Alice Haeseler, Eugenio Prosperoni, Lodovico Oliviero, Luigi Malle and Alfredo Neri.

Giuseppe Bamboschek conducted a dramatic and swift-moving performance, in which the chorus proved more accomplished than the somewhat limited orchestra. The ballet corps, headed by Nadia Gueral, made much of the folk dances in the third act. There was an audience of fair proportions, extremely ready with applause and "Bravos" for the singers. R. K.

Studio Notes

HELEN CHASE

Margaret Speaks, concert and radio soprano, was heard on three consecutive Monday evenings in January over Station WEAF on the Firestone Hour, singing duets from Il Trovatore and Traviata with Richard Crooks and Madam Butterfly with Gladys Swarthout. Miss Speaks has been appearing on this hour since last June. Many concert engagements also have been fulfilled by Miss Speaks including an appearance with the Mendelssohn Glee Club in Montclair on December 13. She was heard also in Morristown, N. J. and had a return engagement in Montclair on January 25.

HELEN CHASE

Ralph McDowell, bass-baritone, and William Turner, baritone, have signed up with RKO and are at present singing in Wilkes-Barre, Pa.

Nell Kinard, soprano, was heard in the rôle of Hänsel in the Charlotte Lund production recently. Miss Kinard has joined the Brooklyn Church Choir, under the direction of Ward-Stephens, well known composer. She was chosen to appear in the finals this week of the contest held by Kate Smith through WABC for a newcomer on a commercial hour. At present Miss Kinard is a member of the company (under the direction of Cesare Sodero) which is scheduled to give Minnehaha.

Walter Bartholomew, tenor, fulfilled an engagement at the Marble Collegiate Church, New York, for Christmas services.

Vera Gorska, mezzo-soprano, and Freeman Bloodgood, baritone, are with The Great Waltz, at the Center Theatre, New York.

Marcella Hartman, soprano, has been singing at Radio City Music Hall.

Elizabeth Peyser, Miss Chase's pupil and assistant, was at the piano for Lolita Savini, mezzo-soprano, and artist-pupil of Miss Chase, at her two club recitals in Jackson Heights recently. Miss Peyser has also been assisting the conductor of the Minnehaha Company.

James Landi, tenor, was heard in the cantata, The Adoration by Nevin on Christmas Day at the Faith Presbyterian Church, New York. Mr. Landi learned and sang the solo part on one day's notice.

All the above singers are from the Helen Chase studios in New York City.

HAROLD HENRY

Harold Henry presented Elizabeth Agnes Peck in a piano recital at his New York studio on December 20. She played gavotte in B minor (Bach-Saint-Saëns), Pastorale varié (Mozart), the andante from sonata in F minor (Brahms), three Chopin pieces and one by MacDowell, barcarolle in A minor (Rubinstein), The Dancing Marionette (Harold Henry), Polichinelle (Rachmaninoff), Scriabin's nocturne for the left hand, Ibert's Le petit Ane blanc, Bird Song (Palmgren) and Dohnanyi's Rhapsodie in C.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 2

Robert Goldsand, pianist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Emanuel List, basso, Town Hall (A)
Beatrice Harrison, cellist, Town Hall (E)
Toscha Seidel, violinist, Needle Trade Workers Union Benefit, Star Plaza
Agnes De Mille, dancer, Guild Theatre (E)

Monday, February 4

Ruth Posselt, violinist, Town Hall (E)

Tuesday, February 5

Diaz Tuesday afternoon, Waldorf-Astoria
Lady Macbeth of Mtsensk, League of Composers and Cleveland Orchestra production, Metropolitan Opera House (E)
Emy-Lou Biedenharn, mezzo-soprano, Town Hall (E)

Wednesday, February 6

Lotte Lehmann, soprano, Town Hall (E)
Sascha Gorodnitzki, pianist, Carnegie Hall (E)

Thursday, February 7

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 8

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Das Rheingold, Wagner Cycle, Metropolitan Opera House (A)
Francis Macmillen, violinist, Town Hall (E)
Yehudi Menuhin, violinist, Brooklyn Academy of Music (E)

Saturday, February 9

Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Tito Guizar, tenor, Town Hall (E)
Gustav Holst's At the Boar's Head, MacDowell Club (E)

Sunday, February 10

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ethel Bartlett and Rae Robertson, two-pianists, Town Hall (A)
Bertha Shultz, violinist, Steinway Hall (A)
Curtis String Quartet, Town Hall (E)

Monday, February 11

Beethoven Association, Town Hall (E)

Tuesday, February 12

National Orchestral Association, Carnegie Hall (A)
Nita Gale, soprano, Town Hall (A)
Webster Aitken, pianist, Town Hall (E)

Wednesday, February 13

Henriette Michelson, pianist, Town Hall (E)
Philharmonic-Symphony Orchestra Pension Fund Concert, Carnegie Hall (E)
Harriette Cady, pianist, Steinway Hall (A)

Thursday, February 14

Philharmonic-Symphony Orchestra, opening of Brahms Cycle, Carnegie Hall (E)
Brahms Quartet, choral concert, Brooklyn Museum (M)

Friday, February 15

Die Walküre, Wagner Cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ethyl Hayden, soprano, Town Hall (E)
Concerto Concert, Juilliard Concert Hall (E)
Ruth Slenczynski, pianist, Westchester County Centre, White Plains (E)

Saturday, February 16

Philharmonic-Symphony Orchestra Children''s Concert, Carnegie Hall (M)
Ossip Gabrilowitsch and National Orchestra, Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)
Workmen's Circle Sanitarium Anniversary Concert, Carnegie Hall (E)

Sunday, February 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Maganini Chamber Symphony, Town Hall (E)

Monday, February 18

Women's Symphony Orchestra of New York, début concert, Town Hall (E)
Klaus Liepmann, chamber music, Ethical Culture School

Tuesday, February 19

Philadelphia Orchestra, Carnegie Hall (E)
Edward Ransome, tenor, and Maude von Steuben, soprano, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (E)

Wednesday, February 20

Ruth Slenczynski, pianist, Town Hall (E)

Thursday, February 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Northern Orchestral Society and Swedish Glee Clubs, Mecca Auditorium (E)

Friday, February 22

Siegfried, Wagner Cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vera Brodsky and Harold Triggs, two-pianists, Town Hall (E)

Saturday, February 23

Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Artur Schnabel and Bronislaw Huberman, sonata recital, Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Nelson Eddy, baritone, Town Hall (A)
Feodor Chaliapin, bass-baritone, Carnegie Hall (E)
Eugene Onegin, Art of Musical Russia, Inc., Zimbalist, conductor, Mecca Auditorium (E)
Harry Blank, baritone, Town Hall (E)

Monday, February 25

Dusolina Giannini, soprano, Carnegie Hall (E)
David Barnett, pianist, Town Hall (E)

Tuesday, February 26

Diaz Tuesday Afternoon, Waldorf-Astoria
Albert Spalding, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, February 27

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, February 28

Götterdämmerung, Wagner Cycle, Metropolitan Opera House (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Manhattan Quartet Pays Visit to Omaha

Chamber Organization Applauded in Appearance at Joslyn Memorial—Eleanor Steele and Hall Clovis Delight in Joint Vocal Program

OMAHA, NEB.—The Manhattan String Quartet, composed of Rachmael Weinstock, Harris Danziger, Julius Shaier and Oliver Edel, made an appearance here at the Joslyn Memorial on January 16, under the auspices of the Tuesday Musical Club. Quartet playing of marked superiority was dispensed by these four players, who, freed from the exigencies of note-reading by their habit of memorizing their scores, gave wings to their imaginations and played with admirable style, verve and spontaneity. The Mozart quartet in D minor was treated to a rarely sympathetic performance wherein no one part stood out at the expense of the others, but all blended in a product of superior excellence. The group of short numbers which followed was given with an adaptability conforming with equal ease to the requirements of lyric tenderness or virtuosic glitter, and the Beethoven quartet in C, op. 59, was played in a manner which reflected truly the content of the score and which achieved a superb climax in the splendid fugue of the finale.

A program replete with unusual interest and charm was that given by Eleanor Steele, soprano, and Hall Clovis, tenor, under the auspices of the women's division of the First Central Congregational Church. A larger part of the offerings was from the rather rich but little known literature for two singing voices, for which reason the charm of novelty was added to those of freshness and beauty of voice, clearness of diction, fidelity of interpretation, charm of presence and other excellences which these two singers undoubtedly possess. The audience in attendance was generous not only in size but in the bestowal of plaudits and encores were frequent. Martin Bush added much to the pleasure of the evening by his musicianly accompaniments.

The list of performers in the various functions at the Joslyn memorial includes Esther Leaf, Louise Zabriskie and Martin Bush, organists; Robert Herring, tenor; Margaret Fry and Ruth Durkee, sopranos; Franklin Peyton, Lillian Gill, Mary Alice Simpson and Marie Uhlig Edwards, pianists. J. P. D.

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Virginia Pemberton Heard with San Carlo Opera

Virginia Pemberton, American soprano, is fulfilling a tour with the San Carlo Opera. Miss Pemberton is a native of Virginia. She adopted the stage as a career, and appeared in London and New York under Arch Selwyn and David Belasco with Robert Lorraine, Holbrook Blinn and other prominent actors. She studied singing in America and abroad, and entered the operatic field in Italy. At present she coaches with Alberta Lowry of Chicago, who travels with her. Among Miss Pemberton's rôles are Nedda, Elsa, Micaela, Manon, Juliet and Madam Butterfly. She has spent two seasons as a member of the San Carlo forces.

American Academy Matinees

On January 11, at the Empire Theatre, New York, the second matinee of senior students of the American Academy of Dramatic Arts took place before a large assemblage. The Silver Cord, a comedy of modern days, brought applause to Dorothy Sparks of Chicago, who portrayed Mrs. Phelps; and to William Korn, of Brooklyn, N. Y., who played David. Marcella Larose, Lois Lang, Ethel Korosy and David Ainsley completed the cast.

Holiday, a Barry comedy, gave opportunity to Marc Daniels of Jackson Heights, N. Y. As Edward Seton he displayed marked talent. Elizabeth Briggs of Cleveland, O., made an excellent Linda Seton; others of the Seton family included Sarah Clifford and Mr. Raby. Minor characters of the play were in competent hands.

The third matinee of the season brought Saturday's Children, a comedy by Anderson, and When Ladies Meet, by Crothers. The former was played with appropriate lightness, by the following cast, named in the order of their effectiveness: Rose McGhee, Mary Dewing, John Neill, Paul Marian, Jane Walsh and John Raby. The Crothers comedy was sympathetically acted by Kathleen Milliken, temperamentally cold, but at ease; Lynn Hampton (Jimmie), Eleanor Pasner (Mrs. Drake), who combined sophistication with winsomeness; Ann Evers, who was lovely in appearance and had poise; Ezra Stone, French butler. Others cooperating were Robert Williams and Paul Kendall.

F. W. R.

Mona Rani and Hindu Musicians to Offer New York Program

Mona Rani and her Hindu Musicians will present a program of folk music and dances of India in New York in the near future. Herself a native of Southern India, and familiar with the music and dances which accompany every significant activity of the day, or embellish the various festival occasions, she has collected an extensive literature of these songs, never before annotated. Her dances likewise have been exhaustively studied and represent reproductions of those dances which may be seen on various occasions in any village or town in India. The native musicians who assist her represent different sections and races in the Great Peninsula. Accompanied by a variety of stringed instruments and drums, her dances and songs cover a wide range of themes. It is said that the melodies and gaiety of certain of them establish for the Western audience a new conception of the Hindu. The instruments and costumes are all genuine, some having been presented to Mona Rani by reigning princes in appreciation of her performances and of the service she is rendering India through this interpretation of so significant a phase of its culture.

Goldsand in New York Recital February 2

Robert Goldsand, Viennese pianist, gives his only New York recital this season at Town Hall, on February 2. The program consists of the Mozart sonata in B flat, four études by Chopin, the Brahms-Paganini variations and Liszt's sonata in B minor.

Six Appearances for Hubert with Pons

During the latter part of January and early February Marcel Hubert, cellist, is appearing as assisting artist on six recital programs by Lily Pons. The first of these was on January 20 in New Haven, Conn. The second, in New Bedford, Mass., on January 22; the third in Worcester, Mass., on January 25; the fourth was in Detroit, on January 28; the fifth in Pittsburgh, Pa., on February 1, and the sixth in Washington, D. C., on February 5.

Marianne de Gonitch's Engagements

Marianne de Gonitch, soprano, who has been singing in Europe the past two seasons, with frequent appearances in Paris, has been engaged to sing two gala performances of Marguerite, in Mefistofeles (Boito) at the Opera of Monte-Carlo. Other engagements include private and public recitals in Paris, and a concert tour of the Canary Islands.

Segovia Returning February 7

Andres Segovia arrives February 7 on the SS. Bremen. The guitarist will give a New York recital after an absence of four years at Town Hall on February 16.

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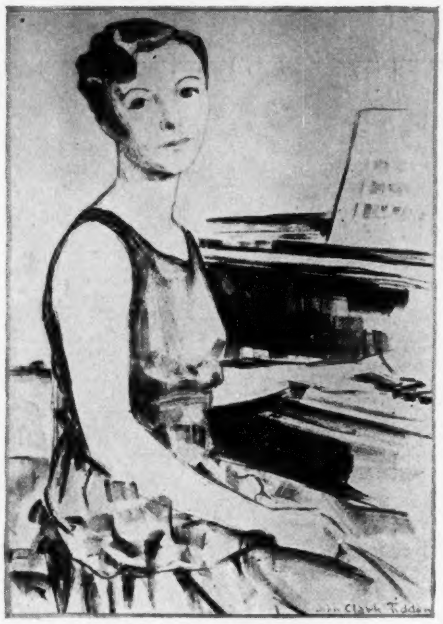

JEAN BUCHTA,
piano pedagogue of New York. In addition to her private teaching, in which she emphasizes an education in the structure of music as an integral part of the piano training, Miss Buchta conducts classes in practical harmony and is founder and music director of the Harmony Guild of New York.

EIDÉ NORÉNA,
soprano of the Metropolitan Opera, made her seasonal début with that organization as Gilda in Rigoletto on January 17. Recently Mme. Noréna sang at the Mayflower Hotel, Washington, D. C., at one of Mrs. Lawrence Townsend's Musical Mornings. Mrs. Franklin D. Roosevelt and the wives of two former Presidents, Mrs. Woodrow Wilson and Mrs. William Howard Taft, were in the audience. After the concert Mme. Noréna was guest of honor at a banquet given by the Norwegian Ambassador at the Norwegian Legation. She is to sing at the White House on February 7. Mme. Noréna is a member of the Royal Court of Norway. (Photo by André, Paris.)

RICHARD COPLEY,
New York concert manager, dedicates a likeness of himself to the Musical Courier.

THE ST. OLAF LUTHERAN CHOIR,
of St. Olaf College, Northfield, Minn. (Dr. F. Melius Christiansen, director) began a tour on January 20 which comprises twenty-three concerts in ten states and lasts through February 17. The itinerary includes appearances in many of the principal cities of the country, including those of Wisconsin, Illinois, Michigan, Ohio and Indiana; three concerts in New York, five in Pennsylvania, two in Massachusetts, one in Maine and one in New Jersey. This is the choir's first eastern tour in four years. In 1913 and again in 1930, the choir visited Europe. The present organization has sixty-three members. St. Olaf College was founded in 1874 by Norwegian Lutheran settlers in Minnesota and neighboring states. The choir grew out of a small chorus formed by Dr. Christiansen, who is music director of the college. Its concert tours have not only won it a place among the noted choruses of the United States, but have made it possible for the choir to present to the college the first section of the new Music Building.

F. C. SCHANG,
Sales Manager, Columbia Concerts Corporation.

COLUMBIA CONCERTS CORPORATION RE-ORGANIZES SALES STAFF.
As an augur of increasing business in the concert field, Columbia Concerts Corporation has re-organized its sales staff and has assigned a special representative to the South for the first time in several years. The new staff is as follows: F. C. Schang, Sales Manager (at right, above): bottom row, left to right, Calvin Franklin, Assistant Sales Manager; George E. Brown, Eastern Representative; Rudolph Vavpetich, Western Representative; and Kurt E. Weinhold, Southern Representative.

(See Inside Front Cover for Additional News Pictures)

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